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CATALOGUE  
OF THE  
COLLECTION OF OBJECTS,  
SELECTED FROM THE  
MUSEUM AT SOUTH KENSINGTON,  
TO BE  
CONTRIBUTED ON LOAN FOR TWELVE MONTHS  
(Until June 1873)  
TO  
THE MIDLAND COUNTIES MUSEUM OF  
SCIENCE AND ART,  
NOTTINGHAM.



LONDON:  
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,  
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.  
FOR HER MAJESTY'S STATIONERY OFFICE.

1872.

WILLIAM T. BROWN

OF THE

UNITED STATES OF AMERICA

AND

THE DISTRICT OF COLUMBIA

AND

THE DISTRICT OF MARYLAND

AND

THE DISTRICT OF VIRGINIA

AND

THE DISTRICT OF NORTH CAROLINA

AND

THE DISTRICT OF SOUTH CAROLINA

AND



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THE MUSEUM OF THE  
SCIENCE AND ART

LONDON

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55555

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*At the South Kensington Museum, the 15th March 1872.*

COPY OF BOARD MINUTE of 15th March 1872.

By the Right Honourable the Lords of the Committee of Her Majesty's  
Most Honourable Privy Council on Education.

NOTTINGHAM MUSEUM OF SCIENCE AND ART.

MR. COLE reported that he has visited Nottingham, and conferred with the Joint Committee representing the Town and the School of Art, the Mayor (Mr. W. G. Ward), presiding.

It was resolved to appropriate to the Museum temporarily, the Exchange rooms overlooking the market place, and to fit them up to receive pictures, lace, and works of art. Lace is to be permanently represented.

The principle of a system of Loans was adopted.

The Museum would pay the carriage of the Loans from the South Kensington Museum one way.

The Museum is to be called the Midland Counties Museum of Science and Art. If the present Exhibition is successful, more extended accommodation will be provided by the Town.

## INTRODUCTION.

### MIDLAND COUNTIES MUSEUM OF SCIENCE AND ART.

I. In the month of February last the Mayor and Town Council of Nottingham decided, after full consideration of the whole question, to establish a Museum of Science and Art, in connexion with and as auxiliary to the School of Art.

II. The fact that such future aids to the Science and Art education of the people especially in large centres of industrial operations are becoming more and more necessary, is generally acknowledged. Schools of Science and Art may instruct the young, and even those of a more advanced period of life who have leisure to attend their teachings, but the education and refinement of the great mass of the adult population is more that of the eye than of the hand, and well regulated Museums are the only means by which this can be effected in a satisfactory manner.

III. Taking advantage of the regulations of the South Kensington Museum, which as a National storehouse of works of Science and Art offers facilities, not only for aiding ephemeral Exhibitions in the provinces, but the establishment of permanent local Museums by a system of loans of objects deposited for a definite period; the Mayor and Town Council of Nottingham proposed to devote certain rooms in the Exchange Buildings to the initiation of such an institution. In doing this they trusted to the liberality and public spirit of the possessors of works of art in the neighbourhood of Nottingham for supplemen-



ary contributions to complete the exhibition for at least one year, which the regulations of the South Kensington Museum authorities demanded as a condition of its aid.

IV. The selection of objects from that Museum, sent on loan for twelve months has been made, as far as possible, with a view primarily, to illustrate the application of design to the Lace trade as the great staple of Nottingham; as also to give some idea of the history of the origin, progress and development of lace making, as practised in the various countries of Europe from the end of the 16th century. Where this could not be done by specimens of lace, engraved illustrations, chiefly from Mrs. Bury Palliser's "History of Lace" and Mrs. S. H. Lilla Hailstone's "Designs for Lace," have been used. A special catalogue of the examples exhibited, with fourteen illustrations engraved from the original examples in the South Kensington Museum, and a sketch of the history of lace prepared by Mrs. Bury Palliser, is published for the information and instruction of persons specially interested in the production of lace, and the principles of design as applicable thereto.

V. That the action of the School of Art in Nottingham in its bearing upon the lace manufacture has been of the most satisfactory character is now universally acknowledged. In no town in the United Kingdom has the art instruction imparted had a more distinct effect upon the designs of the staple industry of districts in which schools have been established. It must, however, always be borne in mind that whatever may be the specialities of any particular town, city, or neighbourhood, and however desirable or even imperative it may be that the primary efforts of Schools of Art should be in this particular direction, yet that the general education of the people in a knowledge of art, is also of great importance. According to the knowledge of art and the refinement in taste engendered by constant contact with good examples, purchasers and consumers will influence the production of designs for the home market, and accelerate the cultivation of taste in design on the part of the foreign and colonial customer.



VI. The education of the producer—in other words, the designer, manufacturer, and capitalist, is almost useless unless the taste of the purchaser and consumer is also cultivated. However complete or valuable in itself the cultivation of art in application to any special industry may be to those engaged in that industry, the value of such cultivation would be greatly increased by studying examples of other kinds, as a means of making art instruction cover the widest possible field of operation.

VII. Following out this view, the contributions from the South Kensington Museum have a varied character, suited to meet this method of popular art education. A small but suggestive collection has been contributed of examples of Italian, Spanish and Flemish pottery, to which is added a few choice specimens of old Venetian glass which cannot fail to be of value in suggesting tests of purity of colour and elegance of form. Rarity is not the only claim to consideration in these objects, and some of them are rare and precious, not in mere money value but as examples of what could be done in the past, and as evidence of what may be done again. Rare examples are not necessarily beautiful examples, and although rarity may attract the connoisseur and gratify his pride of possession, yet it should ever be for its beauty, its suggestiveness and the lessons to be learnt by its study that an object should be placed in an Educational Museum.

VIII. As a contrast to these older examples of Ceramic art, a small but choice collection of modern pottery and porcelain illustrates the character of the forms and decorations of objects in this important branch of industry. Amongst them will be found specimens of the more recent productions in France and England, which the great attention paid of late years to the scientific manufacture, as well as to high class ornamentation, has enabled the potters of both countries to supply so largely. To these are added a few examples of enamelling on metal, an art successfully practised in the 15th and 16th centuries, and which has been revived with more or less success during the last twenty years.

IX. Modern metal work, especially bronze casting and its imitations in zinc, is represented by a series of works, chiefly selected from the International Exhibition in Paris 1867. The majority of these examples show how good art can be supplied at moderate and, in proportion to the high character of the design and workmanship, even at a low price. The zinc and bronzed zinc castings of French production are equal in general appearance, finish and artistic excellence to costly bronzes of the same subjects; through advantage having been wisely taken of modes of production by which a repetition of the same subject, cast in zinc, can be produced at something like an eighth or tenth of its cost in bronze.

X. Old English metal work is represented by one object only, but that is a very interesting example, being one of the wrought-iron screens from Hampton Court Palace, by Huntington Shaw, a native of Nottingham. These screens, originally 12 in number, were commissioned by William III., but it is said that the king died before their completion, and that complications arose respecting the payment for the work, which seriously affected the health of the artist. Be this as it may, Huntington Shaw died at the comparatively early age of 51. Lysons records this (vol. v., page 82) as he states that on a tablet placed outside Hampton Church was a record that he died at that age in 1710; and on this tablet is described as "an artist in his own way," which simply means that, not being a painter or a sculptor, he was not considered in those days to be an artist at all. Shaw's work, however, shows that he was essentially an artist, and that too in a material by no means so easily manipulated as the pigment of the painter, or the clay and marble of the sculptor.

XI. The action of the Society of Arts of London is illustrated in a series of objects selected from those which have been from time to time found worthy of the prizes offered to art workmen for the best examples of their art-skill and handicraft; such examples having been purchased for the South Kensington Museum as a further encouragement



to the producers. These annual competitions have served to bring out, and to a certain extent recognize and reward, the ability of many students of schools of art, and encourage them in applying their art knowledge to the special industries in which they have been employed.

XII. Only a very limited number of reproductions by the process of electrotype and casting in metal have been contributed from the very important section of reproductions in the South Kensington Museum. The most remarkable of these are copies of bronze examples of furniture and domestic utensils found at Pompeii; the originals of which are in the Museo Nazionale at Naples. They are interesting as showing the character of design as applied to such objects by the Romans, about the commencement of the Christian era. These copies present accurately all the art features of the originals; indeed, the great value of all reproductions in metal, especially by the electro deposit process, is the fact that for all art purposes the copies are equal to the originals.

XIII. As illustrations of the invention, skill of hand, and combination of purity of form, with brilliant colouring, a series of illuminations by Mr. Henry Shaw, F.S.A., will be found of great value. These are copies of some of the elaborate ornaments found scattered through rare and costly manuscripts in the British Museum and numerous foreign libraries, ranging in date from the 8th to the 16th century.

XIV. Pictorial art is represented, in its earlier development, by a series of Photographs of Drawings by the Old Masters, in which the spirit of the originals is preserved in a way which it is impossible to give by any other method of reproduction. In these the student of art can trace the methods by which such men as Raffaele, Michael Angelo, and Leonardo da Vinci struck out the first idea of their greatest and noblest works, and how from the simple sketch, fresh from the well-trained eye and hand, obedient in every touch to the impulses of the teeming brain, the creations which have astonished the world were first wrought into actualities.



XV. For examples of Modern Oil Paintings the Sheepshanks collection, the Townshend and Parsons bequests to the South Kensington Museum have been placed under requisition. These, with a series of examples of the German school, chiefly works by Meister van Liesborn, belonging to the National Gallery, form an interesting contribution to pictorial art.

XVI. Possibly, however, the series which will present most attraction to the thoughtful student of art, is that of the Water-colour Drawings illustrative of the progress of the English School of Water-colour Painting from 1776. England can at least claim to have practically originated, and English artists may claim to have brought to its present state of perfection, the fascinating art of painting in water colours as it is now practised. No school exists in which such works as those executed in this manner by Girtin, Turner, John Varley, De Wint, David Cox, and William Hunt, can be found; and in this Historical Series from the collection in the South Kensington Museum, will be found interesting examples of the leading artists in water colours, to whose skill and ability England is indebted for the position she holds in this special walk of pictorial art.

XVII. The early drawings, commencing with Alexander, Webber, Serres, Paul Sandby, and Girtin, show how simple the early materials were with which these men produced their works, and what degree of success they achieved. The drawings of later times show what chemical science, applied to the preparation of pigments, has enabled artists of our own day to achieve in rivalry of the powerful colour and brilliancy of tone obtained by other methods.

XVIII. This contribution from the national art treasures at South Kensington, although very considerable as a whole, and, intended to remain for the period of a year, is not by any means exhaustive of the examples available for loan exhibitions, and a change of the whole may be fairly calculated upon at the end of the term for which they are lent. It is therefore greatly to be desired that during this term steps should be taken to assist the Mayor and Town Council of Nottingham, by inviting the loan of other objects

to carry on the Exhibition. One great advantage of a local museum of this character is, that it gives those who possess works of art the pleasure of sharing the enjoyment of them with their poorer and less favoured neighbours. In every locality of an old country like England there are interesting and suggestive examples of past art, taste, and industry, besides examples of natural history and peculiar products of the district. A centre to which these objects may gravitate and find, if worthy, a permanent home, is of great importance, especially at a period like the present when changes are so rapid and frequently so thorough in their character, and the educational tendencies of the time are so marked.

XIX. Many a valuable object has been lost which would have been of great interest to the man of science, the artist, and above all the historian, from the fact that the possessor, whilst finding it inconvenient, perhaps impossible, to retain it, had no place to which he could send it with the certainty that it would be appreciated and cared for.

XX. Donations and bequests are frequently made to museums and other institutions when once they are in existence; and local museums, being established in the great centres of our national industries, will certainly attract to themselves objects and works of art which, with judicious management, may be of immense value in the future. Such institutions are rarely the result of bequests and donations only, but experience has shown that they are invariably largely aided by such means.

XXI. The South Kensington Museum has been practically in existence less than twenty years, and during that time objects of great value have been lent for exhibition over periods varying from six months to fifteen years, the bequests and donations have also been of enormous value, and the Midland Counties Museum may certainly benefit largely by the example thus set in London.

GEORGE WALLIS.

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## COLLECTION OF OBJECTS.

### METAL WORK.

#### ROOM No. 2.

WROUGHT-IRON SCREEN or RAILING from the gardens of Hampton Court Palace. The work of Huntington Shaw, a native of Nottingham, blacksmith. Date about 1695. H. 10 ft. 6 in., W. 8 ft. 6 in.

This is one, of 12 compartments, placed at intervals in a wall screen, 600 yards in length, formerly erected at intervals of 50 yards apart along the garden boundary of the Palace at Hampton Court, next to the River Thames. The wrought-iron compartments were removed some years ago to the South Kensington Museum for preservation.

#### ROOM No. 1. GLASS CASE A.

BUTTER-COOLER. Plated metal. Gothic perforated pattern. *English*, modern. (Gough & Co., Birmingham.) H.  $5\frac{1}{2}$  in., diam.  $7\frac{1}{2}$  in. Bought (Exhibition of 1851), 4*l*. 1331.-'52.

CARD CASE. Oxydised silver. Designed by Stanton. *English*, modern. (Elkington & Co.)  $3\frac{3}{4}$  in. by  $2\frac{5}{8}$  in. Bought, 1*l*. 10*s*. 1302.-'54.

FLAGON, or BURETTE. Plated metal. Medieval design, Latin inscription round centre. *English*, modern. (Gough & Co., Birmingham.) H.  $10\frac{1}{4}$  in., W.  $7\frac{1}{2}$  in. Bought (Exhibition of 1851), 5*l*. 10*s*. 1332.-'52.

MUSTARD POT. Silver, parcel-gilt: flowers in repoussé, or beaten work, glass lining. Modern *English* (Fox, London.) H.  $3\frac{1}{2}$  in., W.  $4\frac{1}{4}$  in. Bought, 5*l*. 10*s*. 280.-'64.

SALVER. Plated metal, parcel-gilt. Octagonal shape, pierced and engraved with open-work foliage. *English*, modern. (Gough & Co., Birmingham.) Diam.  $12\frac{1}{2}$  in. Bought (Exhibition of 1851), 6*l*. 6*s*. 1333.-'52.

SALT CELLAR. Silver, gilt and oxydised. Infant Neptune guiding a shell drawn by two dolphins. Designed and modelled by Stanton. *English*, modern. (Elkington & Co.) H.  $5\frac{1}{4}$  in., W.  $5\frac{5}{8}$  in. by  $3\frac{1}{4}$  in. Bought, 7*l*. 11*s*. 2*d*. 1291.-'54.

TEA POT. Silver. On the top a lion bearing an armorial shield. Modern *English*. (Messrs. Hardman.) H.  $7\frac{3}{4}$  in.,

- W.  $11\frac{1}{4}$  in. by 6 in. Bought (International Exhibition, 1862), 30*l*. 8119.-'63.
- CANDELABRUM. Silver oxydised and parcel-gilt, embossed work, for six lights. Modern *Danish*. H. 2 ft. 4 in., B.  $7\frac{1}{2}$  in. (Paris Exhibition, 1867.) Bought, 48*l*. 658.-'69.
- COFFEE POT. Silver oxydised and parcel-gilt, embossed work. Modern *Danish*. H. 1 ft.  $1\frac{1}{2}$  in., diam. base  $3\frac{3}{4}$  in. (Paris Exhibition, 1867.) Bought, 40*l*. 661.-'69.
- MILK JUG. Silver oxydised and gilt, embossed work. Modern *Danish*. H.  $6\frac{1}{4}$  in., diam. base 3 in. (Paris Exhibition, 1867.) Bought, 8*l*. 659.-'69.
- SUGAR BASIN. Silver oxydised and parcel-gilt, embossed work. Modern *Danish*. H.  $6\frac{1}{2}$  in., diam. 6 in. (Paris Exhibition, 1867.) Bought, 20*l*. 650.-'69.
- TRAY. Silver oxydised and parcel-gilt, embossed work, Modern *Danish*. L. 10 in., W.  $3\frac{1}{8}$  in. (Paris Exhibition, 1867.) Bought, 4*l*. 662.-'69.
- CANDELABRUM. Gilt metal, of five lights, tripod stand ; on the top a stork with wings spread. Modern *French*. (Messrs. Barbedienne.) H. 2 ft.  $7\frac{1}{4}$  in. Bought (International Exhibition, 1862), 12*l*. 8030.-'62.
- CLOCK. Imitation Bronze. Two children supporting a ball which forms the clock, on red marble base : bought as an example of cheapness of manufacture. Designed by A. Carrier. Modern *French*. H. 2 ft.  $4\frac{1}{8}$  in., diam. of base 11 in. (Paris Exhibition, 1867.) Bought, 11*l*. 4*s*. 762.-'69.
- CLOCK. Imitation bronze. Female figure "Contemplation," seated on black marble base : bought as an example of cheapness of manufacture. Designed by A. Carrier. Modern *French*. H. 2 ft. 3 in. (Paris Exhibition, 1867.) Bought, 18*l*. 763.-'69.
- CLOCK. Imitation bronze. Female figure "Aurora" and children on a black marble base : bought as an example of cheapness of manufacture. Designed by A. Carrier. Modern *French*. H. 2 ft. 6 in., W. of base  $16\frac{3}{4}$  in. (Paris Exhibition, 1867.) Bought, 12*l*. 764.-'69.
- EWER and BASIN, for rosewater. Copper plated, Arabic style. *French*, modern (Marrel Frères, Paris). Ewer, H.  $15\frac{1}{4}$  in., W.  $9\frac{1}{4}$  in. Basin, H.  $4\frac{3}{4}$  in., diam.  $12\frac{3}{4}$  in. Bought (Exhibition of 1851), 16*l*. 163, 163*a*.-'51.
- GROUP. Bronze, Love confiding in Friendship. Modern *French*. Designed by A. Carrier. H. 2 ft.  $7\frac{1}{2}$  in., diam.



of base 12 in. (Paris Exhibition, 1867.) Bought, 43*l.* 4*s.*  
752.-'69.

INCENSE BURNER. Metal plated with silver and oxydised ;  
in the form of a vase, with cover and two handles resting  
on a circular salver, which is supported on a stand with  
four tigers' heads as feet ; arabasque decoration of oriental  
character. *French*, modern (Barbedienne, Paris). Vase  
and cover, H. 20 in., W. 10 in. ; salver, diam.  $11\frac{1}{2}$  in. ;  
stand, H. 2 in., diam.  $11\frac{1}{2}$  in. Bought (Paris Exhibition,  
1855), 48*l.* 2707.-'56.

PATERA or CUP. Bronze ; embossed with the subject of the  
battle of the Amazons. *French*, modern (Barbedienne,  
Paris). H.  $4\frac{5}{8}$  in., diam.  $9\frac{3}{4}$  in. Bought (Paris Exhibi-  
tion, 1855), 2*l.* 2703.-'56.

PLAQUE. Silver beaten work ; The Death of Adonis.  
*French*. Early 19th cent<sup>y</sup>.  $4\frac{1}{8}$  in. by  $1\frac{7}{8}$  in. Bought,  
6*l.* 13*s.* 4*d.* 1318.-'71.

PLAQUE. Silver beaten work. Pandora presented to Epi-  
metheus by Hermes, and Prometheus chained to Mount  
Caucasus, &c. *French*. Early 19th cent<sup>y</sup>.  $4\frac{1}{16}$  in. by  
 $1\frac{7}{8}$  in. Bought, 6*l.* 13*s.* 4*d.* 1319.-'71.

PLAQUE. Silver beaten work ; Vulcan forging chains for  
Venus. *French*. Early 19th cent<sup>y</sup>. 4 in. by  $1\frac{7}{8}$  in.  
Bought, 6*l.* 13*s.* 4*d.* 1320.-'71.

SNUFF-BOX. Oxydised silver, parcel gilt. *French*, modern.  
(Marrel Frères, Paris.) H.  $1\frac{1}{2}$  in., L.  $4\frac{1}{8}$  in., W.  $2\frac{1}{2}$  in.  
Bought (Exhibition of 1851), 24*l.* 162.-'51.

STATUETTE. Ceres seated. Ivory and bronze, on red  
mottled marble stand. *French* (Annual International  
Exhibition, 1871). H., including stand, 21 in., W., from  
toe to back,  $10\frac{1}{2}$  in. Bought, 40*l.* 1290.-'71.

VASE and COVER. Zinc silvered. The body ornamented  
with Cupids at play. The cover with oak leaves ; bought  
as an example of cheapness of manufacture. Modern  
*French*. H. 1 ft.  $8\frac{1}{2}$  in., W. 12 in. (Paris Exhibition,  
1867.) Bought, 4*l.* 16*s.* 767.-'69.

VASE and COVER. Zinc silvered. The design represents  
Cupids and sea horses ; bought as an example of cheap-  
ness of manufacture. Modern *French*. H. 2 ft., diam.  
of pedestal, 10 in. (Paris Exhibition, 1867.) Bought, 5*l.*  
771.-'69.

VASE. Black marble mounted in bronze, parcel-gilt, and  
supported by a winged Andro. Modern *French*. H. 2 ft.

4 in., diam. of base 13 in. (Paris Exhibition, 1867.)  
Bought, 37*l*. 773.-'69.

VASE. Imitation bronze. Greek design. Bought as an example of cheapness of manufacture. Modern *French*.  
H. 8½ in., diam. 10¾ in. (Paris Exhibition, 1867.)  
Bought, 2*l*. 776.-'69.

MIRROR. The elliptic frame of ornamental iron-work and cloisonné enamel. Modern *Austrian*. H. 20½ in., W. 14¾ in. (Paris Exhibition, 1867.) Bought, 12*l*. 16*s*.  
603.-'69.

## REPRODUCTIONS IN METAL.

### ROOM No. 1. CLASS CASE B.

CHAIR, Magisterial, or Bisellium. Four ornamental pillars are bound together by horizontal bars; one of the upper bars is decorated with a damascened silver and gold pattern or fretwork. The upper compartment of the chair is filled in with an ornament, voluted in the centre, springing from two medallions and terminating in horses' heads. A reproduction in metal by Signor Castellani. The original, in bronze, was found at Pompeii, and is preserved in the Museo Nazionale. *Ancient Roman*.  
H. 3 ft. 6 in., W. 1 ft. 3½ in., L. 3 ft. 4½ in. Price, metal casting, 180*l*. 70.-9.

CHAIR, Magisterial, or Bisellium. Four ornamental pillars are bound together by horizontal bars, damascened in silver. The upper compartment is filled with an ornament voluted in the centre and terminating with the heads of mules, springing from two medallions above the centre of the middle bar. A reproduction in metal by Signor Castellani. The original, in bronze, was found at Pompeii, and is preserved in the Museo Nazionale. Engraved in "Real Museo Borbonico," T. II., tav. 31. *Ancient Roman*. H. 1 ft. 11 in., W. 1 ft. 5 in., L. 3 ft. 4 in. Price, metal casting, 160*l*. 70.-10.

TABLE on a pillar, against which is a figure of Victory standing on a globe, on which is inlaid in silver a crescent moon. The figure of Victory has a trophy in her right hand, and above, on the pillar of the table, is a terminal head. A reproduction in metal by Signor Castellani. The original, in bronze, was found at Pompeii in 1864,



in a house close to the Temple of Venus ; it is preserved in the Museo Nazionale. *Ancient Roman*. H. 2 ft. 10 in., W. at base, 1 ft. 1 in. Price, metal casting, 40*l*. '70.-8.

**VESSEL for Hot Water.** (Caldarium.) The square base or pan, containing a vessel for hot water and a space for a lamp, is supported on four sphinxes, and has five ornamental handles. The upper part of the vase has a mask, and the lid is surmounted with a small bust. Three fantastic birds form a rest for a plate over the lamp. A reproduction in metal by Signor Castellani. The original, in bronze, was found at Pompeii, and is preserved in the Museo Nazionale. *Ancient Roman*. H. 20 in., W. at square base, 18 in. Price, metal casting, 60*l*. '70.-12.

**PAIL** (Situla), with double handles, resting on three feet representing satyrs. Under the rim are three ornamental friezes, and at the hinges of the handles are masks with diadems. In the original the upper frieze and the handles are damascened with silver filigree, and the words "CORNELIAES CHELIDONIS" are inscribed on the handle. A reproduction in metal by Signor Castellani. The original was found at Pompeii, and is preserved in the Museo Nazionale. *Ancient Roman*. H. 1 ft. 4½ in., diam. at top, 1 ft. 1 in. Price, metal casting, 80*l*. '70.-13.

**CUP and COVER**, with bands of engravings of subjects relating to the chase, alternating with bands of scrollwork in relief ; a vase of flowers forms the handle or knob of the top. The original, of silver gilt, is in the South Kensington Museum, No. 5964-'59. H. 18½ in., diam. 6¼ in. *English*. Hall-mark, 1611. Messrs. Franchi and Son. Price, gilt, 13*l*. 10*s*. '63.-23.

**EWER**, oviform, of repoussé or beaten work, with grotesque handle formed by a sea nymph and dolphin ; triumphs and procession of sea deities in high relief round the neck, body, and feet of the vessel. *English*. Hall-mark, 1597. The original, of silver gilt, is in the possession of the Corporation of Norwich. H. 14¾ in. Messrs. Franchi and Son. Price, gilt, 8*l*. 10*s*. '61.-1.

**SALVER**, repoussé or beaten work ; the Triumph of Neptune and Amphitrite ; cupids on sea monsters, grotesques, and fruit in relief round the rim. In the centre is inserted a medallion, on which is represented Christ washing the disciples' feet. *English*. Hall-mark, 1597. The original, of silver gilt, is in the possession of the Corporation of Norwich. Diam. 17¾ in. Messrs. Franchi and Son. Price, gilt, 6*l*. 10*s*. '61.-2.

EWER, chased, with representations of a classical battle piece; three-foiled lip. *Venetian*. 16th centy. The original, of brass gilt, is in the South Kensington Museum (Soulages Coll<sup>n</sup>), No. 8429-'63. H. 11 in. Messrs. Franchi and Son. Price, copper gilt, 6*l*. '57.-24.

PYX. Depressed spherical form covered with scrolls, cherubs' heads, foliage, &c., chiselled in high relief; a cross upon the cover. *Portuguese*. First half of 17th centy. The original, of silver gilt, is in the South Kensington Museum, No. 163-'66. H. 13½ in., diam. 6½ in. Messrs. Franchi and Son. Price, gilt, 9*l*. '72.-20.

305. SHIELD; illustrations from Milton's *Paradise Lost*. In the central medallion the Archangel Raphael recounting to Adam and Eve the defeat of the rebel angels; in the other divisions the events of the contest; and below, the Archangel Michael vanquishing Satan, and the figures of Sin and Death. Above, among other objects, are the signs of the Zodiac. Electrotpe reproduction by Messrs. Elkington and Co. The original was exhibited by that Firm at the Paris Exhibition of 1867, and is now in the South Kensington Museum, No. 546-'68. Designed by M. Morel-Ladeuil. *English*. 1867. H. 2 ft. 10½ in., W. 2 ft. 2½ in. '68.-138.

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## EARTHENWARE AND PORCELAIN.

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### ROOM No. 1. CLASS CASE C.

PLATEAU. Enamelled earthenware, Hispano-moresco lusted ware; arabesque ornaments and shield of arms. *Spanish*. 15th or 16th centy. Bought (Bernal Coll<sup>n</sup>), 7*l*. 10*s*. 1762.-'55.

VASE. Enamelled earthenware, Maiolica, lusted, two-handled; on each side of the vase is a shield of the arms of Pope Leo X.; the ground filled with scroll foliage in yellow lustre. *Italian* (Gubbio). About 1520. Bought (Soulages Coll<sup>n</sup>), 10*l*. 515.-'65.

PLATE. Enamelled earthenware, Maiolica, lusted ware. In the centre a cupid; the border of military trophies. *Italian* (Gubbio). Dated 1537, and initialled by Maestro Giorgio. Bought (Soulages Coll<sup>n</sup>), 30*l*. 7688.-'61.



- VASE. Globular, enamelled earthenware, Maiolica, lustred, (much mutilated); painted with foliated scroll and gadroon ornament in ruby and yellow lustre. *Italian (Gubbio?)*. About 1520-30. Bought (Soulages Coll<sup>n</sup>), 5l. 526.-'65.
- PLATEAU. Enamelled earthenware, Maiolica, lustred; in the centre a rabbit on ground of ruby lustre and blue, surrounded and bordered with a foliated diaper of gold and ruby lustre and blue. *Italian (Gubbio)*. About 1520. Bought (Soulages Coll<sup>n</sup>), 15l. 8890.-'63.
- PLATEAU. Enamelled earthenware, Maiolica; painted with the subject of Lucretia stabbing herself; a composition of sixteen classical figures in front of an arched colonnade. *Italian (Urbino)*. About 1540. Bought (Soulages Coll<sup>n</sup>), 40l. 8927.-'63.
- DRUG POT. Enamelled earthenware, Maiolica; ground alternately orange and blue; painted with shield of arms, musical instruments, masks, &c. *Italian*. 16th centy. Bought, 10l. 8s. 2588.-'56.
- VASE or CRUET. Enamelled earthenware, Maiolica, with handle and spout, painted with grotesques on white ground. *Italian*. About 1570. Bought (Soulages Coll<sup>n</sup>), 15l. 504.-'65.
- PLATE. Enamelled earthenware, Maiolica, lustred ware; arabesque or damascene interlaced pattern in white, heightened with lustre tints on a black ground, *Italian (Gubbio)*. By Maestro Giorgio. Initialled and dated 1537. Bought, 24l. 6864.-'60.
- PLATE. Enamelled earthenware, Maiolica; interlaced oak branch pattern, in yellow and blue; shield of arms in the centre. *Italian (Urbino)*. 16th centy. Bought (Bernal Coll<sup>n</sup>), 5l. 1766.-'55.
- PLATE. Enamelled earthenware, Maiolica; painted with the subject of Minerva and the Muses; a composition of eight figures in a landscape. *Italian (Urbino)*. About 1570. Bought (Soulages Coll<sup>n</sup>), 6l. 8914.-'63.
- PLATE. Enamelled earthenware, Maiolica, arabesque pattern, sunk centre. *Italian*. 16th centy. Bought (Bernal Coll<sup>n</sup>), 4l. 1676.-'55.
- VASE. Enamelled earthenware, Maiolica, white ground, blue and yellow arabesque ornament. *Italian (Deruta)*. Early 16th centy. Bought, 4l. 8529.-'63.

VASE. Globular, enamelled earthenware, Maiolica, with a coat of arms, scrolls, chimera, masks, &c. *Italian (Castel-Durante)*. Dated 1519. Bought (Bernal Coll<sup>n</sup>), 23*l*. 1713.-'55.

PLATE. Enamelled earthenware, Maiolica, lusted; in the centre a cartouche, with the word "Ave." *Italian*. About 1520. Bought, 4*l*. 4623.-'58.

DRUG POT. Enamelled earthenware, Maiolica, cylindrical orange and blue diapered ornament, in zones or bands. *Italian (Faenza ?)*. About 1500. Bought, 8*s*. 1*d*. 1267.-'55.

PLATE. Enamelled earthenware, Maiolica, bust of a lady in the centre with a scroll inscribed "Susanna bella;" border of arabesque ornaments on orange ground. *Italian (Faenza ?)*. About 1500. Bought, 12*l*. 4078.-'57.

TAZZA. Enamelled earthenware, Maiolica, fluted, painted with arabesques in compartments; in the centre the Virgin kneeling. *Italian (Faenza)*. About 1530. Bought (Bernal Coll<sup>n</sup>), 6*l*. 10*s*. 1720.-'55.

PLATE. Enamelled earthenware, Maiolica, painted with cupids, satyrs, &c., on a blue ground, in the centre a cupid blindfolded. *Italian (Faenza or Caffaggiolo)*. About 1490. Bought, 6*l*. 2.-'65.

TAZZA PLATE. Enamelled earthenware, Maiolica, embossed and lusted; in the centre are clasped hands with a fire beneath and a pierced heart above, the border of raised leaves and fruit on white ground lined with blue; the whole lusted in gold and ruby. *Italian (Gubbio)*. Attributed to Maestro Giorgio. About 1520. Bought (Soulages Coll<sup>n</sup>), 6*l*. 8935.-'63.

VASE. Glazed earthenware, bottle-shaped, painted with ornaments in dark blue and turquoise, with a projecting boss on the neck in turquoise. *Persian*. 16th cent<sup>y</sup> (?). Bought, 15*l*. 6785.-'60.

EWER. Enamelled earthenware; arabesque scrolls in green, blue, and orange. *Persian*. Bought (Bernal Coll<sup>n</sup>), 7*l*. 10*s*. 1708*a*.-'55.

PLATE. Enamelled earthenware. White ground; with flowers in blue and green; border, blue and red. *Persian*. Bought, 5*l*. 5*s*. 314.-'67.



- BOWL or PLATE. Enamelled earthenware; painted with red corn-flowers between blue and green leaf-scrolls. *Persian*. Bought, 8*l*. 1143.-'64.
- TILE. Enamelled earthenware, with foliage pattern in blue and green on white ground; for wall decoration. *Cairene*. Probably 17th or 18th centy. Given by Frank Dillon, Esq. 479.-'65.
- JUG. Stoneware. Grey, purple, and blue, with metal top, ornamented with foliage and medallions. *Flemish*. 16th centy. Bought, 8*l*. 10*s*. 810.-'68.
- JUG. Stoneware. Grey and blue, with metal lid, gadrooned ornament, and round the centre a procession of horsemen. *Flemish*. Dated 1617. Bought, 8*l*. 10*s*. 795.-'68.
- JUG. Stoneware. Brown glaze, with metal cover and ring, with band of peasants dancing in relief. *Flemish*. Dated 1578. Bought, 4*l*. 5*s*. 784.-'68.
- JUG or CRUCHE. Brown glazed stoneware, decorated in relief, with renaissance ornaments round the neck; in the middle are musicians and dancing figures under arcades, with a Flemish inscription; pewter cover. *Flemish*. Dated 1596. Bought (Bernal Coll<sup>n</sup>), 2*l*. 15*s*. 1941.-'55.

## GLASS.

## ROOM No. 1. GLASS CASE C.

- GOBLET. Clear glass, of a greenish tint, on a tall stem, with a knob of open work. *Venetian*. 16th or 17th centy. Bought (Bernal Coll<sup>n</sup>), 5*l*. 1812.-'55.
- TAZZA. Glass, with imbricated ring round base of bowl. *Venetian*. 16th or 17th centy. Bought (Soulages Coll<sup>n</sup>), 1*l*. 10*s*. 5562.-'59.
- WINE GLASS. Clear glass, with blue mounts, the lower part of the bowl gadrooned. *Italian (Venetian)*. 16th centy. Bought, 3*l*. 15*s*. 3*d*. 2467.-'56.
- WINE GLASS. Short bulbed stem. *Venetian*. 17th centy. Bought (Soulages Coll<sup>n</sup>), 1*l*. 5*s*. 5529.-'59.
- WINE GLASS. Hemispherical bowl, the stem containing an oval disc, with imbricated margin. *Venetian*. 16th or 17th centy. Bought (Soulages Coll<sup>n</sup>), 1*l*. 10*s*. 5560.-'59.

- WINE GLASS. Open work corded stem, with winged ornaments. *Venetian*. 16th or 17th centy. Bought (Soulages Coll<sup>n</sup>), 1*l*. 10*s*. 5552.-'59.
- VASE. Ruby glass. *Venetian*. 16th or 17th centy. Bought (Bernal Coll<sup>n</sup>), 6*l*. 5*s*. 1874.-'55.
- WINE GLASS. Tall bulbed stem. *Venetian*. 16th or 17th centy. Bought (Soulages Coll<sup>n</sup>), 1*l*. 5*s*. 5534.-'59.
- FLOWER VASE. Moulded glass; the body in the form of a pecten shell, with funnel-shaped neck, and two scroll handles in blue glass attached. *Venetian*. 17th centy. Bought (Soulages Coll<sup>n</sup>), 2*l*. 5513.-'59.
- WINE GLASS. Clear glass. Involute stem and blue wing ornaments. *Venetian*. 16th or 17th centy. Bought, 15*s*. 106.-'53.
- BOTTLE. Ring-formed, clear glass, with moulded appliqué bosses and lion's head masks in white, blue, and ruby glass. *Italian (Venetian)*. 16th centy. Bought, 1*l*. 4*s*. 2435.-'56.
- EWER. *Venetian* "Schmelze" or semi-opaque mottled glass. *Italian*. 16th or 17th centy. Bought (Soulages Coll<sup>n</sup>), 5*l*. 5575.-'59.

## ENAMELS ON METAL.

## ROOM No. 1. GLASS CASE D.

- PLAQUE. Limoges enamel, elliptic, painted in colours and heightened with gold; Samson and Delilah. *French (Limoges)*. By Pierre Raymond. About 1560. H. 11 in., W. 8 $\frac{3}{4}$  in. Bought (Soulages Coll<sup>n</sup>), 15*l*. 8412.-'63.
- EWER and STAND or PLATEAU. Enamel on copper. In imitation of Limoges painted enamel. *French (Sèvres)*, modern. Ewer, H. 13 $\frac{1}{2}$  in., W. 6 $\frac{1}{2}$  in. Diam. of Stand, 15 in. Bought (Exhibition of 1851), 80*l*. 549, 550.-'52.
- CANDLESTICKS, a pair. Battersea enamel. White ground with bunches of flowers. *English*. About 1750-60. H. 11 $\frac{1}{4}$  in., diam. of base 5 $\frac{3}{8}$  in. Bought at Mrs. Haliburton's sale, 2*l*. 15*s*. 678, 679.-'68.



## ROOM No. 1. GLASS CASE D.

- EARTHENWARE.** Four specimens. Painted by the female students of Art Schools employed in Messrs. Minton's Art studios, Kensington Gore. *English*. 1871. Lent by Messrs. Minton and Co.
- JAR.** Enamelled earthenware "Sgraffiato" or incised ware. Manufactured by J. Maw and Co. *English*. About 1870. From the International Exhibition, 1871. Lent by H.M. Commissioners for the Exhibition of 1851.
- JUG.** Enamelled earthenware, imitation of Henri Deux ware; the body decorated with arabesques, the spout formed by a bearded mask, the handle by a dragon. Modern *English* (Minton and Co.). H.  $10\frac{1}{2}$  in., diam.  $5\frac{1}{4}$  in. Bought. 1178.-'64.
- PLATEAU.** Enamelled earthenware, imitation of maiolica, painted with arabesques; in the centre a portrait bust of the Empress Eugénie. *English*, modern. (Minton and Co.) Diam. 25 in. Bought (Paris Exhibition, 1855). 3341.-'56.
- TAZZA.** Porcelain. In imitation of Limoges enamel; two handled, the bowl painted with a vignette subject of Venus and Adonis, after Titian. Modern *English*. Kerr, Binns, and Co., Worcester. H.  $3\frac{1}{2}$  in., W.  $8\frac{1}{8}$  in. by  $7\frac{1}{2}$  in. 4680.-'59.
- VASE.** Porcelain. Amphora shaped. Pale green ground, with gilt ornaments and handles; painted on one side with an Italian landscape after Turner. Modern *English*. (Messrs. Copeland.) H. 1 ft.  $10\frac{3}{4}$  in., W. 12 in. by 10 in. Bought (International Exhibition, 1862). 8025.-'62.
- VASES.** Two, with covers. Porcelain, painted with children in medallions. Royal Porcelain Works, Worcester. About 1870. From the International Exhibition, 1871. Lent by H.M. Commissioners for the Exhibition of 1851.
- BOWL.** Sèvres Porcelain; of oval scalloped form, with painted medallions of dogs and birds on "bleu de roi" ground. *French*. About 1770. Lent by Her Majesty the Queen.
- CUP, COVER, and STAND,** a "Chocolatière." Sèvres porcelain; painted with amorini in medallions, on "bleu de roi" ground. *French*. Dated 1773. Lent by Her Majesty the Queen.

- PLATEAU. Earthenware, painted with flowers and a bird, white ground. Modern *French*. Diam. 2 ft. (Paris Exhibition, 1867.) Bought, 20*l*. 703.-'69.
- TAZZA and COVER. Porcelain, dark blue ground ornamented with strapwork in gold, and medallions of Cupids. Modern *French*. H.  $9\frac{3}{4}$  in., diam.  $8\frac{1}{2}$  in. Given by M. Rousseau, Paris. 759, 9*a*.-'64.
- VASE. Earthenware, group of pæonies on light green ground: bought as an example of cheapness of manufacture. Modern *French*. H. 1 ft.  $10\frac{3}{4}$  in., diam.  $6\frac{5}{8}$  in. (Paris Exhibition, 1867.) Bought, 3*l*. 748*a*.-'69.

EXAMPLES OF MODERN ENGLISH ART WORKMANSHIP,  
SELECTED FROM THE SOCIETY OF ARTS' PRIZE COM-  
PETITIONS DURING THE LAST 10 YEARS.

ROOM No. 1. GLASS CASE E.

- BOOK. "Publii Virgilii Maronis Carmina Omnia." Paris, Didot, 1858; binding of brown morocco inlaid with black and white in Grolier style; green morocco linings with gold lace work tooling. Modern *English*. By Louis Genth. Prize object in the Society of Arts' Exhibition, 1864. H.  $5\frac{1}{2}$  in. by  $3\frac{1}{2}$  in. Bought, 8*l*. 8*s*. 50.-'65.
- BOOK. "Valerii Maximi Dicta." Rotterdam, 1671. In binding of brown calf, with white quatrefoil fillets and gold tooling. Grolier style. Modern *English*. By J. Jeffrey. Prize object in the Society of Arts' Competition, 1865.  $5\frac{1}{4}$  in. by 3 in. Bought, 7*l*. 172.-'66.
- BOOK COVER. Lacquer on wood. Grounds, black and gold, covered with scroll foilage in shades of blue. Modern *English*. By C. Pfänder. Prize object from the Society of Arts' Competition, 1868.  $8\frac{3}{4}$  in. by  $5\frac{1}{2}$  in. Bought, 3*l*. 15*s*. 252.-'69.
- BRACKET. Marble, carved with female head; the back and cap gilt wood. Modern *English*. By S. Moutrie. Prize object from the Society of Arts' Competition, 1869. H.  $9\frac{3}{8}$  in., W.  $6\frac{3}{8}$  in. Bought, 6*l*. 104.-'70.
- BRACKET. Marble. Supported by a cupid on a dolphin's back, with Ionic moulding. Modern *English*. By George



- T. Sherborne. Prize object in the Society of Arts' Competition, 1864. H. 1 ft. 11½ in., W. 11 in. Bought, 15*l*.  
153.-'65.
- BUST. Copper, a head of Psyche. Modern *English*. By W. Holliday. Prize object in the Society of Arts' Exhibition, 1863. H., including pedestal, 11¼ in., W. 7 in. Bought, 6*l*.  
135.-'64.
- BUST. Bronze. Model of the "Clytia" in the British Museum. Modern *English*. By T. Nichols. Prize object in the Society of Arts' Competition, 1864. H. 14 in., W. 9 in. Bought, 15*l*.  
39.-'65.
- CHAMPAGNE GLASS. Green glass, spirally ribbed, striped, and flaked with white. Modern *English*. By J. Leicester. Prize object from the Society of Arts' Competition, 1869. H. 8½ in. Bought, 1*l*. 5*s*.  
105.-'70.
- FRAME for MINIATURE. Gilt metal, engraved and enamelled with floral scrolls and meander border. Modern *English*. By A. Gray. Prize object from the Society of Arts' Competition, 1869. H. 8⅔ in., W. 7 in. Bought, 8*l*. 8*s*.  
103.-'70.
- FRIEZE. Bronze, a portion chased in high relief with scroll pattern of foliage, grape bunches, and a Cupid. Modern *English*. By R. E. Barrett. Prize object in the Society of Arts' Competition, 1864. 13¼ in. by 2¾ in. Bought, 15*l*.  
60.-'65.
- LILY FLOWER. Hammered iron. Naturalistically treated. Modern *English*. By T. Winstanley. Prize object in the Society of Arts' Competition, 1867. L. of stem, 6¾ in., Diam. of flower, 4½ in. Bought, 19*s*.  
870.-'68.
- MASK. Copper, repoussé; from the group of the Laocoon. Modern *English*. By G. Deere. Prize object from the Society of Arts' Competition, 1869. H. 8¾ in., W. 8⅞ in. Bought, 7*l*.  
101.-'70.
- MASK. Copper, repoussé; a grotesque male head. Modern *English*. By R. Tow. Prize object from the Society of Arts' Competition, 1869. H. 10⅝ in., W. 4⅝ in. Bought, 3*l*. 3*s*.  
102.-'70.
- MEDALLION PLAQUE. Repoussé, or beaten work in iron. The design taken from the mirror case by Donatello, known as the Martelli bronze, in the South Kensington Museum. Modern *English*. By G. Page. Prize object in the Society of Arts' Competition, 1866. Diam. 7 in. Bought, 20*l*.  
22.-'67.

- MEDALLION.** Satin wood, elliptic. A female head carved in high relief, with ears of corn in the hair, a symbolic representation of autumn, in black wood frame. Modern *English*. By G. F. Bridge. Prize object in the Society of Arts' Competition, 1866. Diam., including frame, 7 in. by 8 in. Bought, 5*l.* 10*s.* 23.-'67.
- MEDALLION.** Steel. Female bust to the right. Modern *English*. By G. Morgan. Prize object from the Society of Arts' Competition, 1868. Diam. 2 $\frac{3}{8}$  in. Bought, 5*l.* 5*s.* 254.-'69.
- PAINTING on Porcelain.** In gilt frame; a child bearing two pigeons, after Raphael. Modern *English*. By E. E. Dunn. Prize object in the Society of Arts' Exhibition, 1863. 6 $\frac{1}{2}$  in. by 4 $\frac{3}{4}$  in. Bought, 5*l.* 133.-'64.
- PAINTING on Porcelain.** Arabesque ornament of two female monsters and seated figure. Modern *English*. By J. B. Evans. Prize object in the Society of Arts' Exhibition, 1863. 3 $\frac{5}{8}$  in. by 5 $\frac{1}{8}$  in. Bought, 5*l.* 5*s.* 134.-'64.
- PAINTING on Porcelain.** Arabesque group of two sphinxes and a central seated figure; copy after Lucas van Leyden; in frame. Modern *English*. By J. B. Evans. Prize object in the Society of Arts' Competition, 1864. Sight measure, H. 6 in., W. 9 in. Bought, 10*l.* 10*s.* 38.-'65.
- PAINTING on porcelain;** dark blue ground with arabesque ornament in white, after Lucas van Leyden; in frame. Modern *English*. By Alexander Fisher. Prize object in the Society of Arts' Competition, 1865. H. 7 $\frac{7}{8}$  in., W. 10 $\frac{7}{8}$  in. Bought, 8*l.* 171.-'66.
- PAINTING.** Enamel on porcelain. The death of Goliath, in gilt frame. Modern *English*. By J. Eyre. Prize object from the Society of Arts' Competition, 1868. Sight measure, 6 $\frac{1}{4}$  in. by 4 $\frac{3}{8}$  in. Bought, 5*l.* 10*s.* 255.-'69.
- PANEL.** Copper, inlaid with silver; the design is a vase of flowers with two birds, bordered by a running pattern of foliage; in black frame. Modern *English*. By E. M. Milward. Prize object in the Society of Arts' Competition, 1864. Sight measure, H. 7 $\frac{3}{4}$  in., W. 7 in. Bought, 4*l.* 150.-'65.
- PANEL.** Caen stone. Carved in high relief with a pendent wreath of flowers. Modern *English*. By W. M. Holmes. Prize object in the Society of Arts' Competition, 1866. 15 in. by 4 in. Bought, 5*l.* 24.-'67.



- PANEL. Ivory. Engraved with an arabesque design of Lucas van Leyden. Modern *English*. By G. Berry. Prize object in the Society of Arts' Competition, 1867. H.  $3\frac{7}{8}$  in., W.  $5\frac{5}{8}$  in. Bought, 2*l*. 865.-'68.
- PANEL. Satin wood, inlaid with coloured wood in high relief; in the centre a gilt medallion surrounded by festoons. Modern *English*. By T. Godfrey. Prize object from the Society of Arts' Competition, 1868. H.  $20\frac{3}{8}$  in., W.  $14\frac{1}{4}$  in. Bought, 10*l*. 248.-'69.
- PANEL. Porcelain. Painted in purple, with a group of Psyche receiving the vase, after a drawing of Raphael. Modern *English*. By T. Stanway. Prize object in the Society of Arts' Competition, 1867. Sight measure, H.  $8\frac{3}{4}$  in., W.  $6\frac{3}{4}$  in. Bought, 4*l*. 862.-'68.
- PANEL. White metal. Engraved with an arabesque design of Lucas van Leyden. Modern *English*. By G. Hundley. Prize object in the Society of Arts' Competition, 1867. H. 4 in., W. 5 in. Bought, 2*l*. 10*s*. 864.-'68.
- PANEL. Wall mosaic, fragmentary, representing the head of a female saint in adoration: executed in olive, brown, grey, and black tesserae; in wooden frame. Modern *English*. By Samuel Cooper. Prize object in the Society of Arts' Competition, 1864. Sight measure, H.  $15\frac{3}{4}$  in., W.  $12\frac{3}{8}$  in. Bought, 10*l*. 152.-'65.
- PANEL. Bronze. Chased with a group of the Virgin and Child (after Donatello). Modern *English*. By S. Beresford. Prize object in the Society of Arts' Competition, 1867. H.  $15\frac{3}{4}$  in., W.  $13\frac{1}{8}$  in. Bought, 15*l*. 856.-'68.
- PANEL. Bronze. Chased with a group of the Virgin and Child (after Donatello). Modern *English*. By T. Nichols. Prize object in the Society of Arts' Competition, 1867. H.  $15\frac{7}{8}$  in., W.  $13\frac{1}{8}$  in. Bought, 15*l*. 857.-'68.
- PANEL. Porcelain. Painted in warm sepia tint, with a group of Psyche receiving the vase, after a drawing of Raphael. Modern *English*. By Walter J. W. Nunn. Prize object in the Society of Arts' Competition, 1867. H. 9 in., W.  $7\frac{1}{8}$  in. Bought, 3*l*. 860.-'68.
- PANEL. Porcelain. Painted in colours, with a group of Psyche receiving the vase, after a drawing of Raphael. Modern *English*. By J. Eyre. Prize object in the Society of Arts' Competition, 1867. H.  $7\frac{1}{8}$  in., W.  $4\frac{7}{8}$  in. Bought, 2*l*. 10*s*. 861.-'68.

PANEL. Porcelain. Painted in colours with a group of Pysche receiving the vase, after a drawing of Raphael. Modern *English*. By J. B. Evans. Prize object in the Society of Arts' Competition, 1867. Sight measure, H. 8 in., W.  $5\frac{1}{8}$  in. Bought, 4*l*. 863.-'68.

PANEL. Porcelain. Painted with arabesque ornament of a satyr and female monster supporting a shield, on gold ground. Modern *English*. By Alexander Fisher. A prize object in the Society of Arts' Competition, 1867. Sight measure, H. 8 in., W.  $12\frac{3}{4}$  in. Bought, 6*l*. 10*s*. 866.-'68.

PANEL. Steel. With group of the Virgin and Child in low relief, beaten work. Modern *English*. By W. Holliday. Prize object in the Society of Arts' Competition, 1867. H.  $6\frac{1}{8}$  in., W. 5 in. Bought, 14*l*. 14*s*. 853.-'68.

PANEL. Marble. With boy's head in high relief. Modern *English*. By W. H. Barrett. Prize object from the Society of Arts' Competition, 1868. 10 in. by 9 in. Bought, 2*l*. 253.-'69.

PANEL. Porcelain. Painted with arabesque ornament of a satyr and female monster supporting a shield, on gold ground. Modern *English*. By W. H. Slater. Prize object in the Society of Arts' Competition, 1867. Sight measure, H. 4 in., W.  $11\frac{3}{4}$  in. Bought, 6*l*. 867.-'68.

PANEL. Bronze. Chased with a group of the Virgin and Child (after Donatello). Modern *English*. By H. C. Hatfield. Prize object in the Society of Arts' Competition, 1867. Sight measure, H.  $15\frac{7}{8}$  in., W.  $13\frac{1}{8}$  in. Bought, 16*l*. 16*s*. 858.-'68.

PANEL. Porcelain. Painted in low tints, with a group of Psyche receiving the vase, after a drawing of Raphael. Modern *English*. By Edwin Saunders. Prize object in the Society of Arts' Competition, 1867. H.  $8\frac{5}{8}$  in., W.  $6\frac{1}{2}$  in. Bought, 4*l*. 859.-'68.

PLAQUE. Bronze; with foliage design cast and chased. Modern *English*. By G. R. Meek. Prize object in the Society of Arts' Exhibition, 1863. H.  $4\frac{1}{4}$  in., W.  $3\frac{1}{8}$  in. Bought, 5*l*. 136.-'64.

PLAQUE. Carved ivory, with a figure of a monk transcribing; after Luca della Robbia. Modern *English*.



By J. W. Bentley. Prize object in the Society of Arts' Exhibition, 1863. H. 4 in., W. 3 in. Bought, 10*l*.  
137.-'64.

PLAQUE. Silver. Engraved with an arabesque design of sphinxes, with a central seated figure, after Lucas van Leyden. In morocco case. Modern *English*. By Giles Mackenzie. Prize object in the Society of Arts' Competition, 1864. H. 3 $\frac{1}{8}$  in., W. 5 $\frac{3}{8}$  in. Bought, 6*l*.  
151.-'65.

PLAQUE. Copper. Embossed in low relief with a branch of ivy in frame. By C. Atkins. From the South London Working Classes Exhibition, 1869. Modern *English*. W. 13 $\frac{3}{8}$  in., H. 5 $\frac{1}{4}$  in. Bought, 2*l*. 2*s*.  
256.-'69.

PLATE. Silver. Engraved with an arabesque design after Lucas van Leyden. Modern *English*. By G. S. Berry. Prize object in the Society of Arts' Competition, 1865. H. 3 $\frac{1}{2}$  in., W. 5 in. Bought, 3*l*. 3*s*.  
169.-'66.

PLATE or TAZZA. Silver. With four classic figures in beaten work, imitated from one belonging to Sir W. C. Trevelyan, Bart. Modern *English*. By S. Beresford. Prize object in the Society of Arts' Competition, 1865. Diam. 6 $\frac{1}{2}$  in. Bought, 8*l*.  
173.-'66.

SALVER. Gilt metal. With circular border of foliage. Modern *English*. By G. Webster. Prize object in the Society of Arts' Exhibition, 1863. Diam. 19 in. Bought, 6*l*. 6*s*.  
138.-'64.

SLAB. Terra-cotta. Painted in enamel, with Venus receiving the armour of Æneas from Vulcan. Modern *English*. By J. B. Evans. Prize object from the Society of Arts' Competition, 1868. W. 19 $\frac{3}{4}$  in., H. 5 $\frac{1}{4}$  in. Bought, 6*l*. 6*s*.  
250.-'69.

SLAB. Black earthenware. Painted in grisaille, with a figure of Pluto in black frame. Modern *English*. By W. H. Slater. Prize object from the Society of Arts' Competition, 1868. Sight measure, 13 $\frac{3}{4}$  in. by 8 $\frac{1}{2}$  in. Bought, 8*l*.  
251.-'69.

WOOD CARVING. Peartree. A girl's head in high relief within a hemispheric recess. Modern *English*. By H. Godard. Prize object in the Society of Arts' Competition, 1867. Diam. 6 $\frac{3}{8}$  in. Bought, 4*l*.  
868.-'68.

PLATEAU. Modern *English*. Painted at Minton's Art Pottery Studio, South Kensington. Lent by Messrs. Minton.

## ROOM No. 1. GLASS CASE F.\*

PORCELAIN CHANDELIER, made by W. P. and G. Phillips and Pearce. Annual International Exhibition, 1871. Lent by H.M. Commissioners for the Exhibition, 1851.

FIGURE. Porcelain. A statuette of Æolus. *German, Höchst near Mayence.* 18th centy. Lent by Mrs. Bury Palliser.

TEA POT. Oriental porcelain. Belonged to Dr. Samuel Johnson. Lent by Mrs. Bury Palliser.

## ROOM No. 1. GLASS WALL CASE G.\*

FIGURES. Two bronzes. Vishnu and Ganesa (the Elephant-headed deity). Ancient *Indian*. Taken by Captain Marryat out of a Temple at Rangoon during the Burmese War. Lent by Mrs. Bury Palliser.

## PLACED IN VARIOUS POSITIONS IN ROOM No. 1.

## WOODWORK.

289. CABINET, carved wood. Designed by B. J. Talbert for Messrs. Gillow and Co. *English.* About 1870. From the International Exhibition, 1871. (Lent by H.M. Commissioners for the Exhibition of 1851.)

## ABOVE THE CABINET.

293. PAINTING ON PORCELAIN. "Choosing the Wedding Gown." After Mulready. By George Gray. *English.* About 1860.

294. PLAQUE. Porcelain. Painted with subject of "The Garland Makers." Manufactured by Messrs. Wedgwood and Sons. *English.* About 1870. From the International Exhibition of 1871. Lent by H.M. Commissioners for the Exhibition of 1851.

295. TRAYS. Porcelain. A set of nine, painted in various designs for Messrs. Wedgwood and Sons, by M. Lesore. *English.* About 1870. From the International Exhibition of 1871. Lent by H.M. Commissioners for the Exhibition of 1851.

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\* Glass Cases F. and G. also contain local contributions.



## ELECTROTYPES ON BRACKET.

290. SALVER of CHRISTENING FONT, copper gilt, embossed in relief with scroll foliage, natural flowers, and cherubs' heads, and engraved with the royal arms. The original of silver gilt, forms part of the regalia in the Tower of London. *English*. Date about 1660. Diam. 1 ft. 11 in. Messrs. Franchi and Son. Price, 12*l*. '65.-81.
291. SALVER or ALTAR DISH, copper gilt, the centre embossed in high relief, with a composition representing the Supper at Emmaus, below which is a cartouche bearing the cypher of King William III. and Queen Mary, the margin chased with scroll foliage and cherubs' heads. The original, of silver gilt, forms part of the regalia in the Tower of London. *English*. Date about 1690. Diam. 2 ft. 3½ in. Messrs. Franchi and Son. Price, 17*l*. 10*s*. '65.-79.
292. SALVER, repoussé or beaten and chased work, with broad flat rim chased with a representation of the siege of Tunis under Charles V. *Italian*. 16th centy. The original is in the Musée du Louvre, Paris. Diam. 24½ in. Messrs. Franchi and Son. Price, gilt, 20*l*. '57.-15.
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296. VASE. Electro-bronze, with frieze in high relief of subjects taken from Milton's *Paradise Lost*. *English*, modern. (Coalbrook Dale Coy.) H. 4 ft. 1 in., diam. 2 ft. 7 in. Bought, 50*l*. 7229.-'60.
297. PANEL. Marble, carved in low relief in stone. The Centaur Nessus bearing off Dejanira. *Italian*. 17th centy. 14½ in. by 10½ in. (Lent by Mrs. Bury Palliser.)
298. GARDEN SEAT. Earthenware. Designed by J. Gamble. Manufactured by Messrs. Minton and Coy. *English*. About 1870.
299. DISH. Enamelled earthenware, known as Palissy ware, embossed with reptiles, &c. On a stand. *French*. 16th centy. Lent by Mrs. Bury Palliser.
300. VASE and PEDESTAL. Earthenware, painted and enamelled with wild animals and lotus ornament in antique style: the handles in the form of lionesses. Modern *French*. H., including pedestal, 6 ft. 5 in., W. 2 ft. 2½ in. (Paris Exhibition, 1867.) Bought, 120*l*. 744.-69.

301. VASE. Enamelled earthenware. Brown ground, incised decoration in white and blue, goat's head handles. Modern *French (Sèvres)*. H. 2 ft. 2 in., diam. 1 ft. 7½ in. Bought (International Exhibition, 1862), 8l. 8057.-'62.
302. VASE. Enamelled earthenware. Yellow ground, with goat's head handles. Modern *French (Sèvres)*. H. 2 ft. 2½ in., diam. 1 ft. 8¼ in. Bought (International Exhibition, 1862), 8l. 16s. 8056.-'62.
303. VASE. Enamelled earthenware. Dark blue, with medallion heads in relief, sphinx handles. Modern *French (Sèvres)*. H. 2 ft. 4¾ in., W. 26 in. by 19 in. Bought (International Exhibition, 1862), 11l. 4s. 8072.-'62.
304. VASE. Enamelled earthenware, brown ground, the neck surrounded with lattice work pattern, cupids as handles. Modern *French (Sèvres)*. H. 2 ft. 8 in., diam. 1 ft. 5½ in. Bought (International Exhibition, 1862), 10l. 8s. 8066.-'62.

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### ROOM No. 1.

#### OIL PAINTINGS.

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231. FRUIT, FLOWERS, &c. By Van Elst. Signed. *Dutch*. 17th centy. (Parsons Bequest.) 521.-'70.
232. The TRIUMPH of SAUL. By Peter Paul Rubens. *Flemish*. 17th centy. (Townshend Bequest.) 1341.-'69.
233. RIVER and ROCKY SCENERY, with herdsmen and cattle. By David Teniers. Signed. *Dutch*. 17th centy (Townshend Bequest.) 1349.-'69.
234. A FAMILY MERRY-MAKING. By Jan Steen. Signed. *Dutch*. 17th centy. (Parsons Bequest.) 536.-'70.
235. The ARCH of a BRIDGE, with peasants and cattle. By Nicholas Berghem. Signed. *Dutch*. 17th centy. (Parsons Bequest.) 551.-'70.
236. FISHING BOATS; a roughish sea. By Ludolph Backhuysen (?) *Dutch*. 17th centy. (Townshend Bequest.) 1359.-'69.



237. FROZEN RIVER, with ruined tower and drinking booth. groups of men and horse-sledges. By A. Cuyp, Signed. *Dutch*. 17th centy. (Parsons Bequest.) 507.-'70.
238. SEA PIECE, with fishing boats and fishermen. By J. Vander Capella. *Dutch*. 17th centy. (Townshend Bequest.) 1348.-'69.
239. LANDSCAPE, with bridge crossing river and canal, and château in the distance. Signed "Schmit"? 17th or 18th centy. (Parsons Bequest.) 562.-'70.
240. FROST SCENE; the Setting Sun. By G. E. Libert. Signed. *German*. Dated 1847. (Townshend Bequest.) 1577.-'69.
241. ROCKY LANDSCAPE, with herdsmen. By Christian William Ernest Dietrich. *German*. 18th centy. (Townshend Bequest.) 1368.-'69.
242. The LAKE of CONSTANCE. By Zimmermann. *German*. Present centy. (Townshend Bequest.) 1567.-'69.
243. The PAINTRESS, with a boy angel or cupid. By Carlo Cignani. *Italian*. 17th centy. (Townshend Bequest.) 1380.-'69.
244. A MAGDALEN at her devotions in a grotto. (Townshend Bequest.) 1354.-'69.
245. The VIRGIN, with the Infant Jesus. By Agnese Dolce. *Italian*. 17th or early 18th centy. (Townshend Bequest.) 1358.-'69.
246. The VIRGIN, with the Infant Jesus and Saint Joseph. By Lodovico Caracci. *Italian*. 16th centy. (Townshend Bequest.) 1357.-'69.
247. ROCKY LANDSCAPE, with waterfall and figures. By Moucheron. 17th or 18th centy. (Townshend Bequest.) 1351.-'69.
248. A BACCHANALIAN subject; ascribed to N. Poussin; in massive gilt frame. *French*. 17th centy. Given by Captain Hans Busk. 55.-'67.
249. The WOUNDED MAN halting. By J. L. Lugardon. (The landscape by Calame.) Signed. *Swiss*. Present centy. (Townshend Bequest.) 1606.-'69.
250. The WRECK. By K. Baade. Signed. *Norwegian*. Present centy. (Townshend Bequest.) 1555.-'69.

251. LANDSCAPE by Havell. *Modern English.* (Sheepshanks Gift.) 3.-'66.
252. THE ANTIQUARY'S CELL. A room containing a collection of armour, china, and old furniture, in picturesque disorder. Exhibited at the British Institution, 1836. E. W. Cooke, R.A. (Sheepshanks Gift.) 42. F.A.
253. CHUB. Painted at Redleaf, in Kent. E. W. Cooke, R.A. (Sheepshanks Gift.) 48. F.A.
254. THE HAWTHORN BUSH.

"The hawthorn bush, with seats beneath the shade,  
For talking age and whispering lovers made."

*Goldsmith's "Deserted Village."*

- The subject was first treated as an etching in the illustrations of the poem published by the Etching Club, and afterwards expanded into this picture. Exhibited at the Royal Academy, 1842. C. W. Cope, R.A. (Sheepshanks Gift.) 54. F.A.
255. NEAR BLACKHEATH. A slightly painted landscape study from nature, being Blackwall Reach from Charlton Fields; on the right a pool and group of willows; some sheep on the left, and the Thames in the distance. James Holland. (Sheepshanks Gift.) 79. F.A.
256. PORTRAIT OF HER MAJESTY IN THE CORONATION ROBES. A slight sketch of the Queen kneeling at the altar; made for the picture of the coronation. C. R. Leslie, R.A. (Sheepshanks Gift.) 129. F.A.
257. A GARDEN SCENE. Portrait of the youngest son of the artist with his toys. The background is the garden of the painter's late residence in the Edgware Road. C. R. Leslie, R.A. (Sheepshanks Gift.) 130. F.A.
258. THE SCHOOL TEACHER.

"She sees no kind domestic visage near."

- An orphan, whose mourning dress shows that her loss is recent, condemned to the drudgery of the teacher's office, is seated in the schoolroom at her lonely evening meal. In her hand is a letter from the home which poverty has obliged her to quit. Exhibited at the Royal Academy, 1845. This picture is a repetition, with considerable changes, of one painted for Mr. Hippisley, of Shobrooke Park. R. Redgrave, R.A. (Sheepshanks Gift.) 168. F.A.



259. "ANOTHER BITE."—A boy in a smock frock is seated on the bank of a pond fishing for perch, and watching, with intense expectation, his float, which is supposed to have just moved, while his sister leans on his shoulder and participates, but less eagerly, in his excitement. G. Smith. (Sheepshanks Gift.)  
185. F.A.
260. THE DAWN OF LOVE.—Two Scottish peasants, a youth and a maiden, are conversing near a spring in a glen. The girl stands leaning against a bank on the right of the picture; her pitcher placed under the spring is running over. The youth is seated on a stone on the left looking up at the girl, who turns her head away. T. Brooks. Presented by Christopher Pearse, Esq.  
241. F.A.
261. REDUCED Copy of the Adoration of the Shepherds, by Velasquez; in gilt frame. *Modern English*.  
248.-'66.
262. PORTION of a picture representing the Dream of Queen Catherine (Shakspeare, Henry VIII.) By Henry Fuseli, R.A. *English*. 18th centy. (Townshend Bequest.)  
1386.-'69.
263. PYGMALION. By Henry Howard, R.A. *English*. Present centy. (Townshend Bequest.)  
1397.-'69.
264. COPY of a PORTRAIT of RICHARD II., made in 1870. by J. Randall, Art Master in the Science and Art Department. The original picture is believed to have been painted in England about 1380; it is the property of the Dean and Chapter of Westminster, and is preserved in the Jerusalem Chamber. Bought, 32l.  
39.-'71.
265. PAINTING. Oil on canvas; gold ground, executed in mosaic for the South Kensington Museum. Giovanni Cimabue, Italian painter. *Modern English*. By F. Leighton, A.R.A. Sight measure: H. 8 ft. 8¼ in., W. 2 ft. 10½ in.  
1140.-'68.
266. PAINTING. Oil on canvas; gold ground, executed in mosaic for the South Kensington Museum. Lorenzo Ghiberti, Italian sculptor. *Modern English*. By E. H. Wehnert. Sight measure: H. 8 ft. 8¼ in., W. 2 ft. 10½ in.  
1143.-'68.

267. PAINTING. Oil on canvas; gold ground, executed in mosaic for the South Kensington Museum. William Hogarth, English painter. *Modern English*. By Eyre Crowe. Sight measure: H. 8 ft.  $8\frac{1}{4}$  in., W. 2 ft.  $10\frac{1}{2}$  in. 1148.-'68.
268. PAINTING. Oil on canvas; gold ground, executed in mosaic for the South Kensington Museum. Hans Holbein, German painter. *Modern English*. By Eyre Crowe. Sight measure: H. 8 ft.  $8\frac{1}{4}$  in., W. 2 ft.  $10\frac{1}{2}$  in. 1149.-'68.
269. PAINTING. Oil on canvas, on gold ground; executed in mosaic for the South Kensington Museum. Sir Joshua Reynolds, P.R.A. *Modern English*. By the late Henry Phillips. Sight measure: H. 8 ft. 8 in., W. 2 ft.  $10\frac{1}{2}$  in. 1710.-'69.
270. PAINTING. Oil on canvas; gold ground, executed in mosaic for the South Kensington Museum. Apelles, Greek painter. *Modern English*. By E. J. Poynter. Sight measure: H. 8 ft.  $8\frac{1}{2}$  in., W. 2 ft.  $10\frac{1}{2}$  in. 1760.-'69.
271. PAINTING. Oil on canvas. Full length figure of Leonardo da Vinci, designed by John Tenniel for the mosaic decoration of the South Kensington Museum. *Modern English*. H. 9 ft., W. 3 ft. 5 in. 33.-'70.
272. PAINTING. Oil on canvas; gold ground, executed in mosaic for the South Kensington Museum. Giorgione, Italian painter. By V. Prinsep. *English*. 1865. Sight measure: H. 8 ft.  $8\frac{1}{4}$  in., W. 2 ft.  $10\frac{1}{2}$  in. 233.-'70.
273. PAINTING. Oil on canvas; gold ground, executed in mosaic for the South Kensington Museum. Albrecht Dürer, German painter and engraver. By W. H. Fisk. *English*. 1870. Sight measure: H. 8 ft.  $8\frac{1}{2}$  in., W. 2 ft.  $10\frac{1}{2}$  in. 846.-'70.

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OIL PAINTINGS, THE PROPERTY OF THE NATIONAL GALLERY.

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274. FOUR SAINTS, by the Meister von Werden. 250. N.G.  
 275. FOUR SAINTS, by the Meister von Werden. 251. N.G.  
 276. THE MASS OF ST. HUBERT, by the Meister von Werden. 253. N.G.



277. THREE SAINTS, by the Meister von Liesborn. 256. N.G.  
 278. THE PRESENTATION IN THE TEMPLE, by the Meister  
 von Liesborn. 257. N.G.  
 279. THE CRUCIFIXION, School of the Meister von Liesborn.  
 262. N.G.  
 280. THREE SAINTS, by the Meister von Liesborn. 255. N.G.  
 281. THE VIRGIN AND CHILD, by Ludger zum Ring.  
 265. N.G.  
 282. FEMALE SAINT, ascribed to Ridolfo Ghirlandajo.  
 646. N.G.  
 283. FEMALE SAINT, ascribed to Ridolfo Ghirlandajo.  
 647. N.G.  
 284. THE ENTOMBMENT, ascribed to Lodovico Carracci.  
 86. N.G.  
 285. CONVENTUAL CHARITY, by Van Harp. 203. N.G.  
 286. CHOIR OF ANGELS, by Hans Hemling. 8069. N.G.  
 287. THE ALMIGHTY FATHER, receiving a newly-released  
 soul, by Hans Hemling. 8070. N.G.  
 288. ST. GEORGE, a youth on a dun horse leaping over a  
 fiery gulf. Artist unknown. 8071. N.G.

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### HISTORICAL SERIES OF WATER-COLOUR PAINTINGS.

ILLUSTRATIVE OF THE PROGRESS OF WATER COLOUR  
 PAINTING IN ENGLAND FROM 1776.

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1. A MOUNTAINOUS COUNTRY. D. M. Serres. b. 1722 ;  
 d. 1793. 573. F.A.
2. AN INCIDENT in Captain Cook's Voyages. J. Webber,  
 R.A. b. 1752 ; d. 1793. 446. F.A.
3. VIEW IN SICILY. J. Cozens. b. 1752 ; d. 1799.  
 498. F.A.
4. LANDSCAPE. "Evening." Thomas Girtin. b. 1773 ;  
 d. 1802. 5758. A.L.
5. LANDSCAPE. India Ink. Rev. William Gilpin. b. 1724 ;  
 d. 1804. (Townshend Bequest.) 1450.-'69.
6. LANDSCAPE. India Ink. Rev. William Gilpin. (Townshend Bequest.) 1435.-'69.

7. VIEW on a River in China. 1796. W. Alexander. b. 453. F.A.  
1768 ; d. 1816.
8. The LAKE of KILLARNEY. W. Pars. 675. F.A.
9. RANGER'S COTTAGE in Hyde Park. 1790. W. Hearne. b. 1744 ; d. 1817. 484. F.A.
10. VIEW on the THAMES. 1818. T. Rowlandson. b. 6857. A.L.  
1757 ; d. 1827.
11. The FARM of ALANE, North Highlands. 1803. H. W. Williams. b. ; d. 1829. 4645. A.L.
- 11a. LLANDAFF CATHEDRAL. Paul Sandby, R.A. b. 1732 ; d. 1809. 554. F.A.
12. MOUNT ETNA ; woody region, with figures in the foreground. F. Calvert. Signed. Late 18th centy. 271.-'71.
- 12a. VIEW : Harewood House, Yorkshire. W. Payne. 384. F.A.
13. STUDY of classical ruins, probably a composition. Signed. Dated 1710. John Cuett. 270.-'71.
14. COAST near CASTIGLIONE. John Smith. b. 1749 ; d. 1831. 585. F.A.
15. BEN CRUACHAN and LOCH AWE. G. F. Robson. b. 1790 ; d. 1833. 5754. A.L.
16. CHARLTON, Kent. G. F. Robson. b. 1790 ; d. 1833. 84. F.A.
17. RIVER SCENE. G. Vickers. b. 1810 ; d. 1837. (Townshend Bequest.) 1488.-'69.
18. A RUSSIAN CHURCH. G. Vickers. b. 1810 ; d. 1837. 5742. A.L.
19. SKETCH of a vessel in a breeze nearing a point of land. J. T. Serres. b. ; d. 1825. 1078.-'71.
20. BENARES on the Ganges. W. Daniell, R.A. b. 1773 ; d. 1837. 1595.-'71.
21. ROCKY LANDSCAPE. R. Cooper. 1596.-'71.
22. The SQUARE, CANTERBURY. J. Clarendon Smith. 1617.-'71.
23. VIEW on the SHANNON. Dated 1833. C. R. Stanley. (Bequeathed by W. S. Louch, Esq.) 1585.-'71.
24. COTTAGES with FIGURES. P. S. Munn. 5756. A.L.



25. A RIVER SCENE. Luke Clennell. b. 1781 ; d. 1840.  
683. F.A.
26. SIR ROBERT PEEL reading to the QUEEN. Sir David  
Wilkie, R.A. b. 1785 ; d. 1841. (Townshend  
Bequest.) 1487.-'69.
27. TIVOLI, Sunset. G. Barrett. b. ; d. 1842.  
435. F.A.
28. LANDSCAPE. Holy Island. John Varley. b. 1777 ; d.  
1842. 437 F.A.
29. LANDSCAPE. John Varley. b. 1777 ; d. 1842.  
5737. A.L.
30. LANDSCAPE. John Varley. b. 1777 ; d. 1842. (Townshend  
Bequest.) 1481.-'69.
31. { ROCHESTER CASTLE. John Varley. b. 1777 ; d. 1842.  
(Townshend Bequest.) 1436.-'69.  
BRIDGE and STREAM. W. Varley. Dated apparently  
1804. (Townshend Bequest.) 1437.-'69.
32. MOUNTAIN STREAM and BRIDGE. W. Varley. (Townshend  
Bequest.) 1439.-'69.
33. CRYPT of a CHURCH. J. S. Cotman. b. 1780 ; d. 1843.  
496. F.A.
34. RIVER SCENE. Boys bathing. F. Nicholson. b. 1753 ;  
d. 1844. 445. F.A.
35. { A FARM YARD. R. Hills. b. 1795 ; d. 1844.  
1091. A.L.  
LANDSCAPE. Horses and Sheep. R. Hills. b. 1795 ;  
d. 1844. 1090. A.L.
36. The BRIDGE of the LLEDYR, North Wales. W. Muller.  
b. 1812 ; d. 1845. (Parsons Bequest.) 593.-'70.
37. LANDSCAPE, with COW and BOY. Thomas Barker,  
b. 1769 ; d. 1847. 53.-'71.
38. VIEW in Yorkshire ; river and cattle. Sir A. W. Callcott,  
R.A. b. 1779 ; d. 1844. (Parsons Bequest.)  
610.-'70.
39. BORROWDALE, Cumberland. J. Cristall. b. 1767 ; d.  
1847. 422. F.A.
40. SKETCHES (four) of ENGLISH SCENERY. W. Collins,  
R.A. b. 1787 ; d. 1847. 12. F.A.
41. The RIVER SIDE. W. Collins, R.A. b. 1787 ; d. 1847.  
13. F.A.

42. STAPLEHURST, Kent. 1830. J. P. Neale. b. 1770;  
d. 1848. 638. F.A.
43. LANDSCAPE. P. De Wint. b. 1783; d. 1849. (Townshend Bequest.) 1480.-'69.
44. THORNBURY CASTLE, Gloucester. P. De Wint. b. 1713;  
d. 1849. 329. F.A.
45. MOUNTAINOUS COUNTRY. Boys and goat. N. Pocock. 439. F.A.
46. A CHAPEL ENTRANCE. Samuel Prout. b. 1784; d. 1852. 4620. A.L.
47. STONEHENGE. Samuel Prout. b. 1784; d. 1852. 344. F.A.
48. A RIVER SCENE. J. J. Chalon, R.A. b. 1778; d. 1854. 4619. A.L.
49. The RYDAL MOUNTAINS, near the Head of Windermere. Copley Fielding. b. 1787; d. 1855. (Townshend Bequest.) 1483.-'69.
50. LANDSCAPE. Copley Fielding. b. 1787; d. 1855. (Townshend Bequest.) 1484.-'69.
51. The LANGDALE PIKES, from Windermere. Copley Fielding. b. 1787; d. 1855. (Townshend Bequest.) 1485.-'69.
52. BAY OF SPEZIA, by J. M. W. Turner, R.A. (Townshend Bequest.) 1482.-'69.
53. INTERIOR of a CHURCH. L. Francia. 623. F.A.
54. GIRL at a WINDOW, reading. C. Brocky. b. 1808; d. 1855. (Townshend Bequest.) 1489.-'69.
55. BOATS and SHIPPING. S. Owen. b. 1786; d. 1857. 5744. A.L.
56. GLENLAER, Dumfriesshire. W. Dyce, R.A. b. 1806; d. 1864. 174. F.A.
57. A WELSH VIEW; Morning. D. Cox, senr. b. 1783; d. 1859. 336. F.A.
58. On the LUNE, Kirkby Lonsdale. David Cox. b. 1783; d. 1859. (Townshend Bequest.) 1505. '69.
59. DUTCH FISHING BOATS. T. S. Robins. 5741. A.L.
60. LANDSCAPE. R. P. Leitch. 5839. A.L.
61. TOWER of ST. JACQUES, Paris. T. Boys. 5848. A.L.
62. FLORA and ZEPHYR. A. E. Chalon, R.A. b. 1779; d. 1860. 470. F.A.



63. WINTER SCENE. Joshua Wallis. b. 1789; d. 1862.  
465. F.A.
64. RUINS, a classical composition. F. O. Finch. b. 1802;  
d. 1862. 598. F.A.
65. BRUGES. W. Delamotte. b. 1775; d. 1863. 558. F.A.
66. MILL at Maple Durham. W. H. Hunt. b. 1790; d. 1864.  
5965. A.L.
67. A COAST GUARDSMAN. W. H. Hunt. b. 1790; d. 1864.  
340. F.A.
68. GRAPES and PEACHES. Wm. Henry Hunt. b. 1790;  
d. 1864. (Townshend Bequest.) 1486.-'69.
69. GATEWAY and BUILDINGS, Spain. David Roberts, R.A.  
b. 1796; d. 1864. (Parsons Bequest.) 592.-'70.
70. COTTAGES, near Hastings. John Burnet. b. 1784; d.  
1868. 94. F.A.
71. HAMILTON, of Bothwellhaugh, about to shoot the Regent  
Murray. George Cattermole. b. 1800; d. 1868.  
(Townshend Bequest.) 1434.-'69.
72. The KNIGHT and the LADY. George Cattermole. b.  
1800; d. 1868. (Townshend Bequest.) 1449.-'69.
73. LANDSCAPE with windmills. G. F. Rosenberg. d. 1869.  
154.-'70.
74. HEATH SCENE. J. Holland. b. 1800; d. 1870. (Townshend  
Bequest.) 1490.-'69.
75. Distant view of ARUNDEL CASTLE. J. B. Pyne. b.  
1800; d. 1870. 1425.-'70.
76. APPROACHING EVENING; the Langdale Pikes from the  
Lake of Windermere. A. Penley. b. 1805; d. 1870.  
(Townshend Bequest.) 1493.-'69.
77. CAUDEBEC on the SEINE. J. Skinner Prout. (Parsons  
Bequest.) 597.-'70.
78. A STUDY of CATTLE. Dated 1860. Thomas Baker.  
63.-'71.
79. A SLATE WHARF on the bank of a river. P. F. Poole,  
R.A. b. 1810. (Parsons Bequest.) 589.-'70.
80. LANDSCAPE with cottage; labourers binding cord-wood.  
David Cox, junr. (Parsons Bequest.) 626.-'70.
81. INTERIOR of a STUDIO. J. F. Lewis, R.A. (Parsons  
Bequest.) 620.-'70.
82. The HALL at SPEKE, Lancashire. Joseph Nash. b.  
1813. 432. F.A.

- 83 { SEA-GROYN at Hastings. E. W. Cooke, R.A. b. 1811.  
16. F.A.  
BRIGHTON SANDS. Fishing boats and figures. E. W.  
Cooke, R.A. 15. F.A.
84. WINDMILL, Blackheath. E. W. Cooke, R.A. 103. F.A.
85. WOOD SCENE. A. D. Fripp. (Townshend Bequest.)  
1492.-'69.
86. The WRECKED BOAT. T. L. Rowbotham. (Townshend  
Bequest.) 1491.-'69.
87. LANDSCAPE; evening. E. J. Niemann. (Townshend  
Bequest.) 1479.-'69.
88. TROUT STREAM, near Capel Curig, North Wales. Thomas  
Danby. 5739. A.L.
89. { The CORRIDOR, BREWERS' HALL, Antwerp. Dated  
1862. Louis Haghe. (Parsons Bequest.) 590.-'70.  
WALMER CASTLE from the beach. F. J. Skill. (Par-  
sons Bequest.) 623.-'70.
90. JEDBURGH ABBEY. Dated 1846. H. J. Johnson.  
(Parsons Bequest.) 585.-'70.

## ROOM No. 4.

## FAC-SIMILES OF ANCIENT ILLUMINATIONS,

BY HENRY SHAW, F.S.A.

## FRAME 158.

PAGE, with border, from a MS. in the British Museum.  
*Italian.* Date 1564. No. 5924.

## FRAME 158.

PAGE, with border, from an Italian MS. No. 5927.

## FRAME 158.

INITIAL LETTER P, from a Psalter in the British Museum.  
*Italian.* Date about 1530. No. 5925.

## FRAME 158.

BORDERS, from a Collection in the British Museum. *Italian.*  
Date 1564. No. 5926.



## FRAME 158.

The TRIUMPH OF FAME, from a MS. belonging to R. S. Holford, Esq., M.P. No. 5928.

## FRAME 173.

DRAWING from a Psalter in the British Museum. *English.* No. 5880.  
Date about 1284.

## FRAME 173.

DRAWING from a Psalter in the British Museum. *English.* No. 5882.  
Date about 1284.

## FRAME 173.

DRAWING from a Psalter in the British Museum. *English.* No. 5881.  
Date about 1284.

## FRAME 164.

From the first page of ST. MATTHEW in a copy of the Gospels in the Harleian Coll., British Museum. No. 5865.

## FRAME 164.

From a BIBLE in the British Museum. Date about 850. No. 5866.

## FRAME 164.

From a German copy of the GOSPELS, known as the Coronation Book, in the British Museum. No. 5867.

## FRAME 172.

PAGE from a portion of a Bible in the British Museum written for Charles the Bald. *French.* Date about 870. No. 5861.

## FRAME 172.

From a copy of the GOSPELS in the Bibliothèque Nationale? at Paris. *English?* Date about 850. No. 5864.

## FRAME 172.

INITIAL LETTER N, from a copy of the Gospels, executed for the Emperor Lothaire, in the Royal Abbey of St. Martin, at Tours. *English.* Date about 850. No. 5860.

## FRAME 171.

From an ILLUMINATED MS. St. Lawrence, with a monk in the act of prayer. No. 5938.

## FRAME 171.

The VIRGIN and CHILD enthroned, with St. Andrew. From the Bodleian Library, Oxford. Date about 1530. No. 5933.

## FRAME 160.

DRAWING from the "Bedford Missal," in the British Museum. *English*. Date about 1430. No. 5892.

## FRAME 160.

BORDER from a Psalter in the British Museum. *English*. Date about 1430. No. 5893.

## FRAME 160.

BORDERS from examples in various MSS. in the British Museum and Bodleian Library, Oxford. Date about 1450. No. 5896.

## FRAME 160.

DRAWING from a Psalter in the British Museum. *English*. Date about 1430. No. 5894.

## FRAME 160.

BORDER from a copy of the "Hours of the Virgin," in the Harleian Collection, British Museum. Date about 1450. No. 5895.

## FRAME 157.

PAGE from St. Cuthbert's Gospels, called the Durham Book, in the British Museum. Date about 750. No. 5862.

## FRAME 157.

From a BIBLE in the British Museum, written by an English scribe. Date about 870. No. 5863.

## FRAME 174.

From a copy of the GOSPELS in the Bodleian Library, Oxford. Dated 1578. No. 5870.

## FRAME 174.

From a copy of the GOSPELS in the Bibliothèque Nationale, Paris. No. 5868.

## FRAME 174.

From a copy of the GOSPELS in the British Museum. No. 5869.

## FRAME 162.

INITIAL LETTER D, from a Bible in the Harleian Collection, British Museum. Date about 1190. No. 4839.

## FRAME 162.

BORDER SUBJECTS from a Genealogical Manuscript in the British Museum. Probably *Portuguese*. Date about 1530. No. 4842.



## FRAME 162.

INITIAL LETTER F, with page of a Genealogical MS., in the British Museum. Probably *Portuguese*. Date about 1530. No. 4841.

## FRAME 156.

INITIAL LETTER A, from a *Passionale*, or Collection of Lives of Saints, in the British Museum. Date about 1180. No. 5872.

## FRAME 156.

From the Calendar of a *PASSIONALE*, or Collection of Lives of Saints, in the British Museum. Date about 1180. No. 5876.

## FRAME 156.

INITIAL LETTER B, from a *Passionale*, or Collection of Lives of Saints, in the British Museum. Date about 1180. No. 5873.

## FRAME 156.

From the Calendar of a *PASSIONALE*, or Collection of Lives of Saints, in the British Museum. Date about 1180. Nos. 5874 and 5875.

## FRAME 166.

PAGE from a copy of the "Romance of the Rose," in the Harleian Collection, British Museum. *English*. Date about 1370. No. 5898.

## FRAME 166.

BORDER from a volume in the British Museum. Date about 1370. No. 5897.

## FRAME 166.

BORDER with initial letter B. *English*. Date about 1450. No. 5899.

## FRAME 166.

VIRGIN and CHILD, from a copy of the "Hours of the Virgin," belonging to E. H. Lawrence, Esq. *French*. Date about 1490. No. 5901.

## FRAME 166.

The ANNUNCIATION, from a copy of the "Hours of the Virgin," belonging to E. H. Lawrence, Esq. *French*. Date about 1490. No. 5900.

## FRAME 175.

From a MS. in the Harleian Collection, British Museum. *French*. Date about 1400. No. 5883.

## FRAME 175.

DRAWING from a MS. in the Harleian Collection, British Museum. *French.* Date about 1400. No. 5884.

## FRAME 175.

BORDER from a fragment of a Lectionarium in the British Museum. *English.* Date about 1390. No. 5885.

## FRAME 167.

INITIAL LETTER D, from a copy of the "Hours of the Virgin," in Bodleian Library, Oxford. *Flemish.* Date about 1550. No. 5908.

## FRAME 167.

BORDER AND INITIAL LETTER D, from a copy of the "Hours of the Virgin," in the Bodleian Library, Oxford. *Flemish.* Date about 1550. No. 5909.

## FRAME 167.

FRAME AND INITIAL LETTER E, from a copy of the "Hours of the Virgin," in the Bodleian Library, Oxford. *Flemish.* Date about 1550. No. 5910.

## FRAME 167.

BORDER, from a copy of the "Hours of the Virgin," in the British Museum. *French.* Date about 1550. No. 5911.

## FRAME 167.

BORDER AND INITIAL LETTER D, from a copy of the "Hours of the Virgin," in the British Museum. *French.* Date about 1550. No. 5912.

## FRAME 167.

From a copy of the "Hours of the Virgin," in the Bodleian Library, Oxford. *French.* Date about 1550. No. 5913.

## FRAME 170.

INITIAL LETTER R, interlaced, from a volume in the Bodleian Library, Oxford. *Italian.* Date about 1450. No. 5929.

## FRAME 170.

BORDER AND INITIAL LETTER I, from a volume in the Bodleian Library, Oxford. *Italian.* Date about 1450. No. 5930.

## FRAME 170.

BORDER FROM A MISSAL in the British Museum. *Italian.* Date 1525. No. 5931.



## FRAME 170.

BORDER, enclosing a Miniature of the Crucifixion and four Subjects of the Passion, from a Missal in the British Museum. *Italian*. Date 1525. No. 5932.

## FRAME 170.

BORDER, from an illuminated MS. *Spanish?* Date about 1480. No. 5936.

## FRAME 170.

MINIATURE, from an illuminated MS. (St. Barbara.) *Spanish?* Date about 1480. No. 5937.

## FRAME 168.

TITLE to the MS. of a translation of the "Ethics of Aristotle," in the British Museum. *Italian*. Date about 1450. No. 5920.

## FRAME 168.

BORDERS, from a collection in the British Museum. *Italian*. Date about 1530. No. 5923.

## FRAME 154.

DRAWING, from a volume in the British Museum. *English*. Date about 1400. No. 5886.

## FRAME 154.

FOLIATED GOLD BORDER, from a MS. in a private collection. Date about 1400. No. 5888.

## FRAME 154.

DRAWING from a volume in the British Museum. *English*. Date about 1400. No. 5887.

## FRAME 154.

ST. ANNE AND THE VIRGIN, from a Psalter in the Harleian Coll., British Museum. *French*. Date about 1419. No. 5890.

## FRAME 154.

THE ASCENSION, from a Psalter in the Harleian Coll., British Museum. Date about 1419. No. 5889.

## FRAME 154.

BORDER, from a MS. in the British Museum. *English*. Date about 1430. No. 5891.

## FRAME 155.

From a copy of the Gospels in the Bodleian Library, Oxford. Dated 1578. No. 5871.

## FRAME 155.

INITIAL LETTER B, from a Psalter belonging to the Society of Antiquaries of London. *English*. Date about 1230. No. 5878.

## FRAME 155.

INITIAL LETTER P, from a copy of the Bible in the Harleian Coll., British Museum. Date about 1190. No. 5877.

## FRAME 155.

From a Psalter belonging to the Society of Antiquaries of London. *English*. Date about 1230. No. 5879.

## FRAME 163.

BORDER, with Miniature portraits, from a volume in the British Museum. *Italian*. Date about 1440. No. 5935.

## FRAME 163.

BORDER, from a copy of "Pliny's Natural History" in the Bodleian Library, Oxford. *Italian*. Date about 1440. No. 5934.

## FRAME 169.

From a MS. of a translation of the "Ethics of Aristotle," in the British Museum. *Italian*. Date about 1450. No. 5919.

## FRAME 169.

PAGE with marginal ornament, from a collection in the British Museum. *Italian*. Date about 1530. No. 5922.

## FRAME 169.

INITIAL LETTER P, from a MS. of a translation of the "Ethics of Aristotle," in the British Museum. *Italian*. Date about 1450. No. 5921.

## FRAME 165.

LETTER D, from a Bible in the British Museum. Date about 870. No. 5858.

## FRAME 165.

BORDER, from the Charter of King Edgar to the New Minster of Winchester in the year 966. Now in the British Museum. No. 5857.

## FRAME 165.

PAGE, from a Bible in the British Museum. *French*. Date about 870. No. 5859.

## FRAME 161.

BORDER, from a MS. in the British Museum. *French*. Date about 1550. No. 5914.



## FRAME 161.

BORDER, from a MS. in the British Museum. *French.* Date about 1550. No. 5915.

## FRAME 161.

BORDER, from a copy of the "Hours of the Virgin," belonging to R. S. Holford, Esq., M.P. *French.* Date about 1500. No. 5916.

## FRAME 161.

THE ANNUNCIATION, from a copy of the "Hours of the Virgin," belonging to R. S. Holford, Esq., M.P. *French.* Date about 1500. No. 5917.

## FRAME 161.

From a copy of the "Hours of the Virgin," belonging to R. S. Holford, Esq., M.P. *French.* Date about 1500. No. 5918.

## FRAME 159.

BORDER, from a copy of the "Offices of the Virgin," in the British Museum. *Flemish.* Date about 1490. No. 5902.

## FRAME 159.

SHIELDS OF ARMS, from a copy of the "Offices of the Virgin," in the British Museum. *Flemish.* Date about 1490. No. 5904.

## FRAME 159.

BORDER AND INITIAL LETTER A, from a copy of the "Offices of the Virgin," in the British Museum. *Flemish.* Date about 1490. No. 5903.

## FRAME 159.

BORDER, from a copy of the "Offices of the Virgin," in the British Museum. *Flemish.* Date about 1490. No. 5905.

## FRAME 159.

BORDER, from a copy of the "Offices of the Virgin," in the British Museum. *Flemish.* Date about 1530. No. 5906.

## FRAME 159.

THE ADORATION OF THE MAGI, within a Gothic border, from a MS. belonging to R. S. Holford, Esq., M.P. *Flemish.* No. 5907.

## ROOM No. 4.

DRAWINGS OF TEXTILES MADE BY THE STUDENTS OF THE CENTRAL SCHOOLS, SOUTH KENSINGTON, TO ILLUSTRATE DR. ROCK'S CATALOGUE OF TEXTILES IN THE SOUTH KENSINGTON MUSEUM.

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\* \* The numbers are those borne by the original objects in the Museum Collection.

## FRAME 150.

SILK FABRIC. Yellow, with pattern of circles enclosing griffins, the interspaces filled with figures of hawks. *Byzantine*. 11th centy. (Bock Coll<sup>n</sup>.) 8235.-'63.

## FRAME 150.

SILK DAMASK. Pale yellow, with medallions containing birds. *Oriental*. 13th centy. (Bock Coll<sup>n</sup>.) 7094.-'60.

## FRAME 148.

TISSUE. Silk and linen; with pattern in gold thread, of lions, birds, and dragons on a crimson ground. *Oriental*. 14th centy. (Bock Coll<sup>n</sup>.) 7034.-'60.

## FRAME 147.

LINEN FABRIC. White, diapered with a border work in black. *Flemish*. 15th centy. (Bock Coll<sup>n</sup>.) 7040.-'60.

## FRAME 145.

HOOD of a COPE. Embroidery of silk, velvet, and gold, on a ground of crimson velvet. Velvet, *Florentine*. Embroidery, *Flemish*. Late 15th centy. (Bock Coll<sup>n</sup>.) 8333.-'63.

## FRAME 146.

HOOD of a COPE. Embroidery of silk, velvet, and gold, on a ground of crimson velvet. Velvet, *Florentine*. Embroidery, *Flemish*. Late 15th centy. (Bock Coll<sup>n</sup>.) 8333.-'63.

## FRAME 145.

HOOD of a COPE. Embroidered in silks and gold with the Adoration of a Magi, and bordered with green and yellow silk fringe. *Flemish*. 16th centy. 84.-'64.

## FRAME 148.

TISSUE. Crimson silk and gold; large pattern, representing palm tree rising from a close palisade, within which is



seated a lion; from one side springs a slender branch to which a bird clings. *Italian*. 14th centy. (Bock Coll<sup>n</sup>.) 8300.-'63.

## FRAME 149.

PANEL of NEEDLEWORK TAPESTRY. In silk and gold thread; subject, a female saint praying, behind her a group of ecclesiastics and others. *Italian*. 15th centy. 4216.-'57.

## FRAME 150.

SILK NET. Embroidered with crosslets and triangular ornaments bearing chevrons in lilac and green. *North Italian*. 14th centy. (Bock Coll<sup>n</sup>.) 8254.-'63.

## FRAME 150.

SILK TISSUE. Pale purple ground, with a centre stripe woven with gold thread and dark blue and two side stripes with figures of parrots. *Sicilian*. 13th centy. (Bock Coll<sup>n</sup>.) 8245a.-'63.

## FRAME 150.

SILK FABRIC. Crimson, with pattern woven in gold thread. *Sicilian*. 13th centy. (Bock Coll<sup>n</sup>.) 8227.-'63.

## FRAME 148.

EMBROIDERY in silk and gold on a dark blue linen ground, with figures of the Virgin and Child, and the Saviour and St. John; a portion of an ecclesiastical vestment. *German*. 15th centy. (Bock Coll<sup>n</sup>.) 8310.-'63.

## FRAME 147.

CLOTH. Grey linen thread, embroidered all over in thread with scriptural subjects (the Annunciation, the Salutation, and others) within circles, surrounded by crowns, flowers, and monsters. Used for covering the lectern on which the Book of the Gospels is placed. *German*. 14th centy. (Bock Coll<sup>n</sup>.) 8358.-'63.

## FRAME 150.

EMBROIDERY. Silk and gold; under a Gothic canopy is a robed angel holding an armorial shield: a portion of an orfrey, partly woven in the loom. *German*. Late 15th centy. Bought (Bock Coll<sup>n</sup>.) 8667.-'63.

## FRAME 147.

EMBROIDERY. Thread upon linen, representing a hunting scene, in which is introduced the legend of the unicorn taking refuge with a maiden. *German*. 14th centy. Bought (Bock Coll<sup>n</sup>.) 1309.-'64.

## FRAME 147.

LACE, a piece of Genoese point border. *Italian*. 17th centy. 7513.-'61.

## FRAME 147.

LACE. Trimming for an alb; thread lace embroidered. *French (Lille?)*. 18th centy. 1036.-'55.

## ROOM No. 4.

## DRAWINGS AND OTHER ILLUSTRATIONS OF LACE.

## FRAME 116.

DRAWING, on paper. Portion of a Brussels lace flounce, the property of Her Majesty the Queen. *English*, modern. Copied by Miss Ashworth. 733.-'53.

## FRAMES 117 to 125.

9 Frames containing a series of historical illustrations of the production of lace in different styles and countries and at various periods from "A HISTORY OF LACE" by Mrs. Bury Palliser.

## FRAMES 126 to 142.

17 Frames containing a series of illustrations of the production of lace from "DESIGNS FOR LACE MAKING" by Mrs. S. H. Lilla Hailstone.

## FRAMES 143 and 144.

2 Frames containing illustrations of part of the collection of lace in the South Kensington Museum.

## ROOM No. 3.

## PHOTOGRAPHS OF TEXTILES.

## FRAME 151.

## THE WESTMINSTER CHASUBLE.

Conjectured to have been made up from portions of two Chasubles given to Westminster Abbey, by Margaret of York, Duchess of Burgundy, Sister of Edward IV., and by Catharine of Arragon. The orphreys Flemish, late 15th century; the other ornaments English, early 16th century.



The original the property of Lord Arundell of Wardour.  
(See *Catalogue of the Special Loan Exhibition at South Kensington Museum in 1862*, p. 256.)

## FRAME 152.

GIBECIÈRE, or hawking pouch, lure, and gloves.

The pouch is beautifully embroidered, and attached to a mount of silver gilt, delicately enriched with enamelled flowers and blackberries; the lure was originally furnished with tufts of feathers, so as to represent a pair of wings; the gloves are richly embroidered. The original the property of the Baroness North.

## FRAME 152.

COPE. Embroidered by hand in silks and gold, green ground with crimson interlacing barbed quatrefoils enclosing figures of Our Saviour, the Virgin, the Apostles, and various sacred subjects. Known as the Sion Cope, and once belonging to Sion Monastery, near Isleworth, now in the South Kensington Museum. *English*. About 1250. The orfreys are heraldic and of somewhat later date. 9 ft. 7 in. by 4 ft. 8 in. Bought, 110*l*. 83.-'64.

## FRAME 153.

PHOTOGRAPHS OF LACE. Three photographs of old point lace. The property of Her Majesty the Queen.

Nos. 32169, 32168, 32170.

## ROOM No. 4.

PHOTOGRAPHS OF ORIGINAL DRAWINGS BY  
OLD MASTERS.

## FRAME 176.

STUDY of a man on horseback. Albert Dürer, 1471-1528.  
32258.

## FRAME 176.

STUDY of a portion of a composition of the Crucifixion.  
Hans Hemling. End of 15th century. 32248.

## FRAME 177.

The ECSTASY of ST. FRANCIS. F. Baroccio, 1528-1612.  
32243.

## FRAME 177.

STUDY of an infant supported by a female hand. Philippe de Champagne, 1602-1674. 32250.

## FRAME 178.

NAMING of St. John the Baptist. From a stone carving by Albert Dürer, 1471-1528. 32224.

## FRAME 178.

PORTRAIT of Pietro Aretino. From an etching by Marc Antonio after the painting by Titian, 1477-1576. 32253.

## FRAME 178.

LUCRETIA, after Raphael. From an etching by Marc Antonio. Beginning of 16th century. 32254.

## ROOM No. 4.

PHOTOGRAPHS OF ORIGINAL DRAWINGS BY  
RAPHAEL. (BORN 1483. DIED 1520.)

## FRAME 199.

ST. JEROME on his knees doing penance. In the background a view of a city having some resemblance to Perugia. Pen drawing in bistre. Early or "Perugino" period. Oxford Catalogue, No. 12. 32271

## FRAME 199.

SAMSON breaking the jaws of the lion. Pen drawing in bistre. Roman period. Oxford Catalogue, No. 128. 32274.

## FRAME 194.

STUDY of a figure in the act of speaking. From a drawing in the British Museum. 32231.

## FRAME 194.

STUDY for the Entombment in the Palazzo Borghese, Rome. 32247.

## FRAME 198.

SHEET of studies of Cupids, and a study of the head of St. Catherine for the picture now in the National Gallery. Pen drawing in bistre. Florentine period, date about 1507. Oxford Catalogue, No. 152. 38601.



## FRAME 198.

SHEET of studies for the picture of St. Catherine now in the National Gallery. Pen drawing in bistre. Florentine period, date about 1507. Oxford Catalogue, No. 152.

38602.

## FRAME 180.

The VIRGIN fainting, supported by three female figures. A copy of a sketch for a portion of the composition of the "Borghese Entombment." Pen drawing in bistre. Royal Coll<sup>n</sup>, Windsor Castle.

32218.

## FRAME 180.

THE TRIBES OF ISRAEL drawing lots for the inheritance of the Promised Land. Pen sketch in bistre for the fresco in the Loggia of the Vatican. Royal Coll<sup>n</sup>, Windsor Castle.

32220.

## FRAME 184.

A SHEET of studies of two heads and several hands for the "Transfiguration." Black chalk, heightened with white. Roman period, date about 1520. Oxford Catalogue, No. 1.

38675.

## FRAME 192.

STUDY of a head, and of a hand on a larger scale. Pen drawing in bistre. Perhaps by Francesco Francia. Oxford Catalogue, No. 17.

38700.

## FRAME 192.

STUDIES for a standing figure of St. Michael. Drawing in silver point and bistre wash, heightened with white, on prepared ground. Probably by Fra Bartolommeo. Oxford Catalogue, No. 64.

38701.

## FRAME 209.

STUDY of a kneeling saint, probably St. Francis. Metal point on prepared ground. Early or "Perugino" period. Oxford Catalogue, No. 103.

32268.

## FRAME 209.

A NUMBER of detail studies for the figure of Bramante in the "Dispute of the Sacrament."

32265.

## FRAME 209.

STUDY from nature; a young man holding a book. Metal point drawing on prepared ground. Early or "Perugino" manner. Oxford Catalogue, No. 45.

32267.

## FRAME 191.

A STORM ; figures in a boat praying. Drawing in pen and bistre wash. Probably by Raffaello del Colle. Oxford Catalogue, No. 92. 38698.

## FRAME 191.

STUDIES of elephants for the composition known as the "Battle of the Elephants." Red chalk. Probably by Giulio Romano. Oxford Catalogue, No. 23. 38699.

## FRAME 193.

STUDY for a kneeling saint, probably St. Francis. Metal point on prepared ground. Early or "Perugino" period. Oxford Catalogue, No. 103. 38576.

## FRAME 196.

SKETCH for a picture of the Madonna and Child. Pen drawing in bistre. Florentine period. Oxford Catalogue, No. 129. 38607.

## FRAME 196.

SHEET of studies, probably from the life, comprising two standing figures, one reading a book, a head of a monk, and two lions' heads. Silver point on prepared ground. Florentine period. Oxford Catalogue, No. 108. 38608.

## FRAME 189.

SHEET of studies of two young men ; the lower one for a recumbent soldier in a composition for the Resurrection ; the upper one for a kneeling angel. Metal point, heightened with white, on prepared ground. Oxford Catalogue, No. 41. 38595.

## FRAME 195.

STUDIES from the life for two soldiers, intended for a composition of the Resurrection. Metal point drawing on prepared ground, heightened with white. Early or "Perugino" period. Oxford Catalogue, No. 111. 38573.

## FRAME 200.

STUDY of a young man playing a guitar. Pen outline. Early or "Perugino" period. Oxford Catalogue, No. 114. 32270.

## FRAME 200.

HERCULES and CERBERUS. A pen sketch in bistre. Roman period. Oxford Catalogue, No. 73. 32276.



## FRAME 200.

The VIRGIN and the three MARYS lamenting over the body of Christ, accompanied by St. John and St. Joseph of Arimathea. 32263.

## FRAME 200.

STUDY of a shepherd with a bagpipe. Bistre pen drawing. Early or "Perugino" period. Oxford Catalogue, No. 82. 32269.

## FRAME 200.

Our SAVIOUR and the Samaritan woman at the well. Cartoon for a *predella* picture, painted by Perugino, now in the collection of Alexander Barker, Esq. Outline, in black chalk. Early period. Oxford Catalogue, No. 116. 38597.

## FRAME 210.

PORTRAIT in pen and ink of a young woman. Probably a model used by Raphael for his Madonnas. 32266.

## FRAME 210.

A STUDY in the nude of two figures for the Transfiguration. The figures are draped in the painting. 32264.

## FRAME 210.

STUDY of a draped female in an animated attitude. Vigorous pen sketch in bistre. Roman period. Oxford Catalogue, No. 99. 32275.

## FRAME 207.

The PRESENTATION in the Temple. A highly-finished drawing in pen and bistre wash, heightened with white. Ascribed by M. Passavant to Giovanni Francesco Penni. Oxford Catalogue, No. 144. 38686.

## FRAME 187.

STUDY for a composition of the Virgin and Child and St. John. Drawn and shaded in bistre with the point of the brush. A first thought for the picture at Vienna called the "Madonna of the Belvedere." Florentine period, date about 1506. Oxford Catalogue, No. 19. 32273.

## FRAME 187.

STUDIES for a standing figure of St. Michael. Drawing in silver point and bistre wash, heightened with white on prepared ground. Probably by Fra Bartolommeo. Oxford Catalogue, No. 64. 32279.

## FRAME 188.

HOLY FAMILY with St. Elizabeth ; boy angels above. Bistre wash, heightened with white, on blue paper. A finished drawing by one of Raphael's scholars, perhaps Raffaello del Colle. Oxford Catalogue, No. 80. 38588.

## FRAME 181.

PROFILE head and bust of a young man in an antique mantle. Red chalk. Probably by Giulio Romano. Oxford Collection. 32278.

## FRAME 203.

STUDY, probably from the life, for the group of Tobit and the Angel. Metal point on prepared ground, heightened with white. Early or "Perugino" period. Oxford Catalogue, No. 75. 38579.

## FRAME 183.

The VIRGIN and the Apostles mourning over the dead body of the Saviour, the three Marys and other figures attending. First thought for the celebrated picture of the Entombment in the Borghese Gallery, Rome. A pen drawing in bistre. Florentine period, 1507. Oxford Catalogue, No. 119. 38603.

## FRAME 183.

SHEET of studies for the picture of the Entombment of Christ now in the Borghese Palace, Rome. Pen drawing in bistre. Florentine period, 1507. Oxford Catalogue, No. 89. 38604.

## FRAME 179.

STUDY of a man ; also a slight sketch of a female head. Pen drawing in bistre. Roman period. Oxford Catalogue, No. 81. 38624.

## FRAME 179.

HERCULES and CERBERUS. A pen sketch in bistre. Roman period. Oxford Catalogue, No. 73. 38625.

## FRAME 190.

PORTRAIT of himself when young. Black chalk, heightened with white. Early or "Perugino" period. Oxford Catalogue, No. 51. 38596.

## FRAME 182.

One of the APOSTLES in the fresco of the "Dispute of the Sacrament." Black chalk, heightened with white. Roman period, 1508-1513. Oxford Catalogue, No. 102. 38640.



## FRAME 201.

A standing draped female figure, probably a study for Saint Margaret. Pen drawing in bistre. Roman period. Oxford Catalogue, No. 14. 38622.

## FRAME 201.

STUDY of a draped female. Pen drawing in bistre. Roman period. Oxford Catalogue, No. 99. 38623.

## FRAME 208.

STUDY of a female head, probably for the Virgin. A slight drawing in black chalk. Early period. Oxford Catalogue, No. 161. 38598.

## FRAME 208.

STUDY for the composition of the Virgin and Child, and St. John. Drawn and shaded in bistre with pen and brush. A first thought for the picture at Vienna called the Madonna of the Belvedere. Florentine period, about 1506. Oxford Catalogue, No. 19. 38600.

## FRAME 208.

A woman suckling a child. A pen drawing in bistre. Florentine period. Oxford Catalogue, No. 63. 38599.

## FRAME 204.

The ADORATION of the KINGS. Finished drawing in pen and bistre wash, heightened with white. A contemporary drawing by one of Raphael's scholars. Oxford Catalogue, No. 24. 38694.

## FRAME 206.

STUDY from the life for the head of St. Elizabeth in the Holy Family, called "La Perla," now at Madrid. Drawing in red chalk. Roman period. Oxford Catalogue, No. 34. 38667.

## FRAME 206.

STUDY of an Angel for the Mosaic of the Cupola of the Chigi Chapel, in the Church of Santa Maria del Popolo, Rome. Red chalk. Roman period. Oxford Catalogue, No. 84. 38668.

## FRAME 205.

The RESURRECTION of OUR SAVIOUR. Finished drawing in pen and bistre wash, heightened with white. A contemporary drawing by one of Raphael's scholars. Oxford Catalogue, No. 2. 38690.

## FRAME 185.

STUDY for the composition of Abraham offering up Isaac.  
Pen and bistre wash, heightened with white. Oxford  
Catalogue, No. 87. 38693.

## FRAME 186.

A SHEET of studies of grotesque monsters. Pen drawing  
in bistre. Probably by Giovanni da Udine. Oxford  
Catalogue, No. 148. 38711.

## FRAME 197.

FINISHED study, probably from the life, of the head and  
bust of a female saint. Black chalk. Early period.  
Oxford Catalogue, No. 139. 38633.

PHOTOGRAPHS OF ORIGINAL DRAWINGS BY  
MICHAEL ANGELO. (1474—1563.)

## FRAME 216.

STUDY of a female head, probably from the life. Highly  
finished drawing in red chalk. Oxford Collection.  
32283.

## FRAME 212.

The VIRGIN seated, with the infant Saviour standing at  
her knee; in the background are three angels singing.  
Black chalk, heightened with white. Oxford Catalogue.  
32286.

## FRAME 218.

A SHEET containing two studies of a horse and a small  
sketch of a combat. Pen drawing in bistre. Oxford  
Catalogue, No. 7. 32288.

## FRAME 211.

A GROUP of three figures apparently in conversation, one  
of them in military costume. Pen drawing in bistre.  
Oxford Catalogue, No. 19. 32289.

## FRAME 213.

A SHEET of studies of hands; also the back of a male figure.  
Pen drawing in bistre. Oxford Catalogue, No. 14.  
32290.

## FRAME 214.

AN old woman, clad in a voluminous cloak, walking with  
a stick; near her is a child. Reed pen drawing in bistre.  
Oxford Catalogue, No. 18. 32292.



## FRAME 217.

OUR SAVIOUR on the Cross. A highly finished drawing for the picture afterwards painted by Marcello Venusti. Black chalk. Oxford Collection. 32299.

## FRAME 219.

STUDY for the figure of Jonah painted on the ceiling of the Sistine Chapel. Highly finished drawing in black chalk. Oxford Catalogue, No. 28. 32300.

## FRAME 215.

AN aged peasant woman sitting, probably a study from nature for one of the Sybils painted in fresco in the Sistine Chapel. Red chalk. Oxford Catalogue, No. 25. 32282.

## FRAME 215.

STUDY for one of the Sybils painted in fresco in the Sistine Chapel. Pen drawing in bistre. Oxford Catalogue, No. 26. 32285.

## FRAME 220.

A SHEET of studies of male and female heads. Red chalk. Oxford Catalogue, No. 53. 32287.

## FRAME 220.

STUDY of a head of an aged female wearing a turban or cap. Pen drawing in bistre. Oxford Collection. 32281.

## FRAME 224.

A DRAGON or chimæra. Pen drawing in bistre. Oxford Catalogue, No. 5. 32293.

## FRAME 221.

STUDIES for a composition of the Crucifixion; one of the crucified thieves on the Cross, and a group of the Virgin fainting, surrounded by sorrowing disciples. Drawing in red chalk. Oxford Catalogue, No. 55. 32294.

## FRAME 221.

THE taking down from the Cross. Sketch for a composition not otherwise known. Red chalk. Oxford Catalogue, No. 45. 32296.

## FRAME 223.

A SHEET formed of four square leaves of a sketch book pasted together, and containing various slight studies of figures, being first thoughts for figures on the ceiling of the Sistine Chapel. Oxford Catalogue, No. 65. 32297.

## FRAME 225.

A COLOSSAL recumbent male figure and a nude figure of a female, probably a composition for Samson and Delilah. Red chalk. Oxford Catalogue, No. 38. 32298.

## FRAME 222.

STUDY for the figure of Adam in the fresco of the Creation of Eve painted on the ceiling of the Sistine Chapel. Drawing in black chalk. Oxford Catalogue, No. 42. 32301.

## FRAME 222.

MICHAEL ANGELO and his friend Antonio delle Torre dissecting a human body. Pen drawing in bistre. Oxford Catalogue, No. 50. 32280.

## FRAME 222.

STUDY of a woman playing with a child on her knee. Painted in fresco in the Sistine Chapel. Drawing in black chalk, slightly washed with bistre. Oxford Catalogue, No. 54. 32284.

## ROOM No. 1.

## FAN DESIGNS.

## FRAME 226.

FAN DESIGN. Water-colour on silk; bramble and ferns, with spider's web; sent to competition of fan designs. By Florence E. P. Spiers, Oxford School of Art. *English*. 1870. H. 10½ in., W. 21 in. Bought, 1*l*. 10*s*. 37.-'71.

## FRAME 227.

FAN DESIGN. Water-colour on vellum; "The Feast." Prize object in competition of fan designs. By Henriette Montalba, South Kensington School of Art. *English*. 1870. H 10½ in., W. 21 in. Bought, 5*l*. 28.-'71.

## FRAME 228.

FAN DESIGN. Water-colour on silk, border of roses and other flowers. Prize object in a competition for fan designs. By Miss Georgiana M. Greenlees. *Modern Scottish*. H. 5½ in., L. 21 in. Bought, 2*l*. 330.-'69.

## FRAME 228.

FAN DESIGN. Water-colour on paper, groups of flowers in vases. Prize object in a competition for fan designs.



By Miss Eliza Rodger. *Modern Scottish*. H.  $5\frac{3}{8}$  in.  
L. 21 in. Bought, 2*l.* 10*s.* 331.-'69.

## FRAME 230.

FAN DESIGN. Painted in oil on vellum, representing  
Bacchus and Cupid playing at see-saw. By J. L. Hamon.  
*Modern French*.  $21\frac{1}{4}$  in. by  $5\frac{3}{8}$  in. Bought, 3*l.*  
498.-'69.

## FRAME 229.

FAN. The sticks of carved ivory, the body of silk painted  
with a female group. Designed by Henri Picou. *Modern*  
*French*. L.  $11\frac{1}{8}$  in. Bought, 10*l.* 15*s.* 499.-'69.

## FRAME 229.

FAN. The sticks of mother-of-pearl, body of silk painted  
with a group of Cupids. By Tony Faivre. *Modern*  
*French*. L.  $11\frac{1}{8}$  in. Bought, 12*l.* 9*s.* 6*d.* 500.-'69.

## ROOM No. 3.

## EMBROIDERY.

## FRAME 105.

FRAGMENT of LINEN. Embroidered with a medallion figure  
of an emperor, the robes worked in gold. *Byzantine*.  
Late 12th centy. This was probably part of an *ante-*  
*pendium*, and was originally worked on a purple ground,  
which has now disappeared. 1249.-'64.

## FRAME 68.

EMBROIDERY on parchment of glass, coral, and gold beads,  
and seed pearls, with small bosses and other ornaments in  
silver gilt on a dark blue ground, probably a portion of  
an orfrey. *Venetian*. Early 13th centy. (Bock Coll<sup>n</sup>)  
8274.-'63.

## FRAME 64.

BURSE, to contain relics. Woven in silk and gold, em-  
broidered by hand with hearts and animals. *Italian?*  
End of 13th centy. 1280.-'64.

## FRAME 96.

LINEN FABRIC. Embroidered in red silk, with an open  
diaper. *Italian?* 14th centy. (Bock Coll<sup>n</sup>) 8293.-'63.

## FRAME 96.

NAPKIN or TOWEL, for use at the altar. Linen, with deep border embroidered in various coloured silks with geometric pattern interspersed with small figures of birds. *Italian?* Early 15th centy. (Bock Coll<sup>n</sup>.) 8304.-'63.

## FRAME 94.

EMBROIDERY. *Italian* (?). Early 16th centy. 1372.-'53.

## FRAME 88.

PIECE of SILK. White ground embroidered in coloured silks and gold with flowers and pomegranates. *Italian*. 16th centy. 721.-'64.

## FRAME 68.

LINEN and WOOLLEN DAMASK. White and green, the pattern of birds, oak leaves, and acorns. *North Italian*. 16th centy. (Bock Coll<sup>n</sup>.) 8341.-'63.

## FRAME 97.

TAPESTRY. The warp cotton, the woof partly wool and partly silk; in the centre a grotesque mask connecting scroll patterns in blue bordered with Tyrian purple. *Sicilian*. Late 12th centy. (Bock Coll<sup>n</sup>.) 8241.-'63.

## FRAME 97.

EMBROIDERY, Gold on purple silk over a white cotton ground, with figures of our Saviour and of the Apostles Peter, Simon, and Philip; (part of the apparel of an alb). *Sicilian*. End of 12th centy. (Bock Coll<sup>n</sup>.) 8226.-'63.

## FRAME 97.

SILK AND LINEN TISSUE. The ground yellow with broad band of crimson, the pattern of two crowned horsemen hawking among conventional foliage. *Sicilian*. Early 13th centy. (Bock Coll<sup>n</sup>.) 8589.-'63.

## FRAME 68.

SILK BORDER. In two pieces, red purple embroidered with monsters, birds, and scroll patterns; to No. 8240 is attached a portion of edging embroidered in gold, with a rude figure of a saint on blue purple ground. *Sicilian*. 13th centy. (Bock Coll<sup>n</sup>.) 8240, 8240a.-'63.

## FRAME 105.

EMBROIDERY in gold and silver on purple silk. Pattern of interlaced dragons, human figures, and birds. *North German*. 12th centy. (Bock Coll<sup>n</sup>.) 8228.-'63.



## FRAME 65.

EMBROIDERY. Gold on red purple silk, over a dark blue cotton ground, a figure of Saint Andrew within an arch. *German*. 12th centy. (Bock Coll<sup>n</sup>) 8242.-'63.

## FRAME 67.

EMBROIDERY. Silk and gold, the pattern marked by a coarse cording. *German*. About 1200, with additions of the 14th centy. (Bock Coll<sup>n</sup>) 8232.-'63.

## FRAME 68.

PIECE of EMBROIDERY. Of Venetian glass beads blue, red, and gilt, representing a Saint's head. The white pearls in the flesh, and in the aureole, which may have been genuine, are all missing. *German*. Late 13th centy. 1286.-'64.

## FRAME 68.

PIECE of EMBROIDERY. Of Venetian glass beads blue, red, and gilt, representing a Saint's head. The white pearls in the flesh, and in the aureole, which may have been genuine, are all missing. *German*. Late 13th centy. 1285.-'64.

## FRAME 105.

MANIPLE. Embroidered in silk with Gothic letters, a part of the Angelic Salutation. *German*. End of 13th centy. (Bock Coll<sup>n</sup>) 8266.-'63.

## FRAME 105.

EMBROIDERY, two portions (joined together), the one showing on a reddish purple ground gold embroidered figures of animals within circles, the other a similar ground and pattern of animals within lozenges. *German*. 14th centy. (Bock Coll<sup>n</sup>) 8572.-'63.

## FRAME 65.

EMBROIDERY. Silk on linen ground, the subject partly embroidered and partly sketched in, represents the adoration of the kings. *German*. 14th centy. (Bock Coll<sup>n</sup>) 8308.-'63.

## FRAME 67.

PURSE with cords. Silk and gold embroidery, white lattice work on crimson ground, with crimson and yellow pattern in the spaces. *German*. 14th centy. (Bock Coll<sup>n</sup>) 8313.-'63.

## FRAME 105.

EMBROIDERY in silk and gold, a portion of an orfrey, with figures of two apostles beneath canopies. *German.* 14th centy. (Bock Coll<sup>n</sup>.) 8261.-'63.

## FRAME 63.

BURSE. Embroidered in silks and worsteds on linen; on the back a geometric pattern, on the front on a red ground a representation of the Holy Family beneath a canopy with attendant kneeling angels. *German.* 14th centy. 1324.-'64.

## FRAME 66.

EMBROIDERY, the ground on gold thread with the arms and title of a duchess of Cleves, repeated to form a pattern. *German.* 15th centy. (Bock Coll<sup>n</sup>.) 8644.-'63.

## FRAME 105.

EMBROIDERY in silk on crimson ground; the centre pattern edged at either side with inscriptions in Gothic characters. The "apparel" for an amice. *German.* 15th centy. (Bock Coll<sup>n</sup>.) 8311.-'63.

## FRAME 67.

EMBROIDERY. Coloured silks on cloth of gold, pattern of wheel form, and the sacred name. *German.* 15th centy. (Bock Coll<sup>n</sup>.) 8684.-'63.

## FRAME 66.

EMBROIDERY. Coloured silks on cloth of gold, pattern of flowers, and the sacred names. *German.* 15th centy. (Bock Coll<sup>n</sup>.) 8683.-'63.

## FRAME 102.

PORTION of a BORDER to an Alb or Altar Cloth. Linen diaper embroidered in coloured silks with trees, a garland of flowers containing an escutcheon and a Gothic inscription. *German.* 15th centy. 1330.-'64.

## FRAME 94.

PORTION of an ORFREY. Woven in blue, red, and white silks, with floral pattern and inscriptions. *German.* 15th centy. 1350.-'64.

## FRAME 64.

PIECE of EMBROIDERY. Red silk ground with running pattern in coloured silks and gold thread, probably an orfrey. *German.* 15th centy. 1347.-'64.



## FRAME 94.

BAG. Silk and linen thread embroidery of quadrangular pattern. *German*. 15th centy. (Bock Coll<sup>n</sup>) 8699.-'63.

## FRAME 67.

PORTION of an ORFREY. Crimson silk ground with gold damask geometric pattern of branches and flowers. *German (Cologne)*. 15th centy. 1337.-'64.

## FRAME 94.

PORTION of an ORFREY. Woven in gold thread on dark brown silk ground with a geometric pattern of fleurs-de-lys. *German (Cologne)*. 15th centy. 1348.-'64.

## FRAME 66.

EMBROIDERY. Ground of gold thread, with a rosette, a tree with flowers and inscriptions in silk. A part of an orfrey. *German (Cologne)*. End of 15th centy. (Bock Coll<sup>n</sup>) 8338.-'63.

## FRAME 64.

PORTION of a BORDER to an Altar cloth. Cloth of gold with inscriptions Jhesus Maria in blue silk and two trees in coloured silks. *German (Cologne)*. 15th centy. 1349.-'64.

## FRAME 66.

EMBROIDERY. Silk upon linen, red ground, rosette pattern of gold thread upon blue silk. A part of an orfrey. *German (Cologne)*. 15th centy. (Bock Coll<sup>n</sup>) 8338a.-'63.

## FRAME 67.

EMBROIDERY. Silk on green linen ground. The pattern is of branches decorated with glass beads and spangles, flowers in white and red silk, and leaves in red and yellow. *German*. Middle of 15th centy. (Bock Coll<sup>n</sup>) 8316.-'63.

## FRAME 64.

EMBROIDERY. Coloured silk and gold thread upon linen. The death of the Virgin. *German*. Middle of 15th centy. (Bock Coll<sup>n</sup>) 8665.-'63.

## FRAME 67.

EMBROIDERY. Gold and coloured silks. Figures of St. Anthony and St. Lucia beneath Gothic canopies; a portion of an orfrey. *German (Rhenish)*. Late 15th centy. Bought (Bock Coll<sup>n</sup>) 8672.-'63.

## FRAME 64.

PIECE of EMBROIDERY. Red silk ground with running pattern in coloured silks and gold thread. *German.*  
Late 15th centy. 1346.-'64.

## FRAME 102.

NAPKIN. Linen embroidered in coloured silks with flowers and various names scriptural and legendary. *German.*  
Late 15th centy. 1343.-'64.

## FRAME 63.

NAPKIN or CORPORAL. Used for covering the holy vessels. Linen; the edge embroidered in blue, white, and yellow silks. *German.* Late 15th centy. (Bock Coll<sup>n</sup>)  
8329.-'63.

## FRAME 67.

ORFREY (a portion). Red and purple silk, embroidered in gold with a fleur-de-lys, inscriptions, and a shield of arms. *German.* Late 15th centy. (Bock Coll<sup>n</sup>)  
8281.-'63.

## FRAME 64.

EMBROIDERY. Gold and coloured silks; pattern of interlacing branches with red flowers on fawn-coloured ground; a portion of an orfrey. *German.* Early 16th centy. (Bock Coll<sup>n</sup>)  
8671.-'63.

## FRAME 66.

EMBROIDERY. A running pattern of leaves and flowers in coloured threads on a ground of gold thread, now much tarnished. *German.* 16th centy. (Bock Coll<sup>n</sup>)  
8681.-'63.

## FRAME 64.

EMBROIDERY. White silk and gold thread, showing within a wreath three armorial shields in their proper colours. *German.* 16th centy. (Bock Coll<sup>n</sup>)  
8700.-'63.

## FRAME 66.

EMBROIDERY. Worsted on grey linen; the pattern a bold running frieze of foliage and flowers in colours. *German.*  
Late 16th centy. (Bock Coll<sup>n</sup>) 8678.-'63.

## FRAME 102.

EMBROIDERY in coloured silks on linen; trees, and flowers, instruments of the Passion, and inscriptions. *German.*  
16th centy. (Bock Coll<sup>n</sup>) 8664.-'63.



## FRAME 100.

EMBROIDERY, in coloured worsted upon linen ground, pattern of ziz-zag lozengas containing flowers. *German*. Middle of 16th centy. (Bock Coll<sup>n</sup>). 8697.-'63.

## FRAME 63.

TISSUE. Silk and linen, pattern of white crosses on ground of crimson, barred with purple, yellow, and green. *German*. 16th centy. (Bock Coll<sup>n</sup>). 8324.-'63.

## FRAME 99.

NAPKIN. Linen, for liturgic use, embroidered in coloured silks, with conventional flowers. *German*. 16th centy. (Bock Coll<sup>n</sup>). 8691.-'63.

## FRAME 111.

TOWEL. Linen, with embroidered border in crimson thread, and initials "A.M.W. 1672." *German*. 4460.-'58.

## FRAME 67.

LAPPET of a BISHOP'S MITRE. Embroidered in silks and gold thread on linen with a male and female figure beneath Gothic canopies, supposed to be emblematic of the Synagogue and the Church. *French*. Early 14th centy. 1305.-'64.

## FRAME 115.

TABLE COVER. Linen, embroidered. *French*. About 1700. 1030.-'55.

## FRAME 69.

BED HANGINGS. Five pieces, comprising back, valance, and watch-pockets; white silk, embroidered in rich colours with garlands of flowers and emblematical devices. *Spanish or French*. Early 18th centy. 1276d.-'71.

## FRAME 65.

EMBROIDERY, in silk on a green ground, representing the Vernicle or Napkin bearing the countenance of our Saviour; mounted on a large piece of linen. *Flemish*. 15th centy. (Bock Coll<sup>n</sup>). 8651.-'63.

## FRAME 99.

LINEN CLOTH, with silk embroidery of various flowers in their natural colours. In the centre is the sacred monogram I.H.S. *Flemish*. 16th centy. (Bock Coll<sup>n</sup>). 8677.-'63.

## FRAME 89.

HOOD of a COPE. Embroidery in silk, on gold ground : two adoring angels, between whom a figure of a royal saint has subsequently been inserted. *Flemish*. 15th centy. (The inserted figure *Florentine*.) 7793.-'62.

## FRAME 103.

HOOD of a COPE. Embroidery of silk, velvet, and gold, on a ground of crimson velvet. Velvet, *Florentine*. Embroidery, *Flemish*. Late 15th centy. (Bock Coll<sup>n</sup>.) 8333.-'63.

## FRAME 93.

BORDER, piece of. Pink satin, worked with flowers and sprigs in coloured silks and gimp. *English?* Early 17th centy. 156.-'70.

## FRAME 93.

STOMACHER. Pink satin, worked with flowers and sprigs in coloured silks and gimp, and edged with lace. *English?* Early 17th centy. 155.-'70.

## FRAME 93.

CUSHION COVER. White linen, embroidered with running pattern and scroll ornament, yellow silk ; cipher in centre. *English*. 17th centy. 877.-'64.

## FRAME 113.

VEST, WITH SLEEVES. Linen, ornamented with floral pattern in tambour work. *English*. Early 18th centy. 1090.-'69.

## FRAME 112.

APRON. White silk, embroidered with flowers and leaves in large sprigs, in coloured silks and gold thread. *English*. Early 18th centy. 1466.-'70.

## FRAME 93.

EMBROIDERY, a piece. Brown cloth, embroidered with pomegranates and leaves in coloured silks ; the work of the Countess of Derwentwater, whose husband was beheaded for his share in the Scottish rebellion of 1715. *English*. 18th centy. 276.-'69.

## FRAME 93.

EMBROIDERY, a piece. Brown cloth, embroidered with flowers and leaves in coloured silks ; the work of the Countess of Derwentwater, whose husband was beheaded for his share in the Scottish rebellion of 1715. *English*. 18th centy. 277.-'69.



## FRAME 107.

PILLOW CASE. Mixed white cotton and silk fabric, design in squares interspersed with embroidered sprigs, in white and crimson silk. From the *Turkish Archipelago*, modern. 4145.-'56.

## FRAME 95.

PILLOW CASE. White cotton, the ends embroidered in coloured silks. From the *Turkish Archipelago*, modern. 4146.-'56.

## FRAME 98.

NAPKIN. White cotton, mixed with broad bands of pale yellow silk, embroidered in silk, open-work ends. From the *Turkish Archipelago*, modern. 4152.-'56.

## FRAME 98.

NAPKIN. Mixed fabric of cotton and silk, divided into squares and stripes, and embroidered with sprigs. From the *Turkish Archipelago*, modern. 4159.-'56.

## FRAME 110.

NAPKIN. White cotton mixed with silk, the ends embroidered with coloured silk and gold; coloured silk knots at the ends of the fringe. From the *Turkish Archipelago*, modern. 4165.-'56.

## FRAME 111.

NAPKIN. White cotton, the ends embroidered with coloured silks. From the *Turkish Archipelago*, modern. 4166.-'56.

## FRAME 104.

NAPKIN. Mixed fabric of white cotton and silk, the ends embroidered with coloured silk and a little gold thread. From the *Turkish Archipelago*, modern. 4169.-'56.

## FRAME 104.

NAPKIN. White cotton, the ends embroidered with cotton and silk. From the *Turkish Archipelago*, modern. 4168.-'56.

## FRAME 107.

NAPKIN or KERCHIEF. Gauze-like fabric of mixed silk and cotton in stripes, embroidered with coloured silk sprigs and gold stalks. From the *Turkish Archipelago*, modern. 4170.-'56.

## FRAME 110.

NAPKIN. Silk, in stripes, the ends embroidered with coloured silks and gold thread. From the *Turkish Archipelago*, modern. 4171.-'56.

## FRAME 111.

NAPKIN. White cotton, the corners embroidered with coloured silks mixed with a little gold thread. From the *Turkish Archipelago*, modern. 4173.-'56.

## FRAME 104.

NAPKIN. White unbleached cotton, embroidered all round with coloured silk. From the *Turkish Archipelago*, modern. 4174.-'56.

## FRAME 95.

NAPKIN. Mixed fabric of cotton and silk in stripes, the ends embroidered with flowers in coloured silk. From the *Turkish Archipelago*, modern. 4175.-'56.

## FRAME 95.

NAPKIN. Mixed fabric of cotton and silk in stripes, the ends embroidered in coloured silks. From the *Turkish Archipelago*, modern. 4176.-'56.

## FRAME 92.

NAPKIN. White cotton, the ends embroidered with white silk. From the *Turkish Archipelago*, modern. 4177.-'56.

## FRAME 101.

NAPKIN. White cotton, the ends of open work, and embroidered with silk and cotton. From the *Turkish Archipelago*, modern. 4196.-'56.

## FRAME 92.

NAPKIN. White cotton, the ends of open work, and embroidered with silk and cotton. From the *Turkish Archipelago*, modern. 4197.-'56.

## FRAME 98.

NAPKIN. White cotton, the ends of open work, and embroidered with silk and cotton. From the *Turkish Archipelago*, modern. 4202.-'56.

## FRAME 101.

NAPKIN. White cotton, in stripes, mixed with a little yellow silk, the ends of open work, and embroidered with silk and cotton. From the *Turkish Archipelago*, modern. 4204.-'56.

## FRAME 92.

NAPKIN. White cotton, the ends of open work and embroidered with silk and cotton. From the *Turkish Archipelago*, modern. 4206.-'56.



## FRAME 106.

BORDER, piece of. Cashmere shawl embroidery. *Indian (Lahore)*, modern. (Exhibition of 1851.) 4002.-'52.

## FRAME 90.

BODDICE of a Woman's Dress, parts of. Embroidered muslin. *Indian (Cutch)*, modern. (Exhibition of 1851.) 4005.-'52.

## FRAME 83.

DRESS for a Child. Crimson satin, with white satin embroidery. *Indian (Cutch)*, modern. (Exhibition of 1851.) 803.-'52.

## FRAME 81.

APRON. Black satin, with embroidered border. *Indian (Cutch)*, modern. (Exhibition of 1851.) 804.-'52.

## FRAME 73.

APRON. Black satin, with embroidered border. *Indian (Cutch)*, modern. (Exhibition of 1851.) 805.-'52.

## FRAME 78.

EMBROIDERY, piece of. Coloured flowers on amber-coloured satin. *Indian (Cutch)*, modern. (Exhibition of 1851.) 791.-'52.

## FRAME 71.

TABLE COVER. Embroidery, on ground of black English cloth. *Indian (Jutta in Sindh)*, modern. (Exhibition of 1851.) 786.-'52.

## FRAME 79.

MAT, or HOOKAH CARPET. Embroidery, on green velvet ground. *Indian (Jutta in Sindh)*, modern. (Exhibition of 1851.) 782.-'52.

## FRAME 82.

MAT, or HOOKAH CARPET. Embroidery, on crimson velvet ground. *Indian (Jutta in Sindh)*, modern. (Exhibition of 1851.) 783.-'52.

## FRAME 74.

BROCADE. Silk, with red and gold border. *Malay Peninsula*, modern. (Exhibition of 1851.) 758.-'52.

## FRAME 76.

SCARF. Dark red silk ground, worked in gold and various coloured silks. *Malay Peninsula*, modern. (Exhibition of 1851.) 831.-'52.

## FRAME 110.

LINEN FABRIC, with broad border of flowers in coloured silks. *Syrian?* 15th centy. (Bock Coll<sup>n</sup>). 8696.-'63.

## FRAME 72.

CHILD'S DRESS. Silk brocade, crimson ground embroidered in coloured silks with peacocks among flowers. Modern *Persian*. 510.-'68.

## FRAME 75.

CHILD'S DRESS. Black silk with brocade design of birds, embroidered in coloured silks with birds and flowers. Modern *Persian*. 511.-'68.

## FRAME 80.

EMBROIDERED STUFF. Light green ground, with pattern in gold thread and silk of various colours. Modern. *Japanese*. Given by Her Majesty the Queen. 319.-'65.

## FRAME 77.

EMBROIDERED STUFF. Crimson ground, with pattern in silk of various colours. Modern *Japanese*. Given by Her Majesty the Queen. 316.-'65.

## FRAME 70.

SKIRT. White silk, embroidered with floral pattern in coloured silks, silver, and gold. *Chinese*. 18th centy. 713.-'64.

## FRAME 87.

SCARF. China silk, worked in gold, modern. (Exhibition of 1851.) 751.-'52.

## FRAME 84.

PIECE OF SILK. Embroidered with flowers and foliage in coloured silks and gold on white ground. *Italian*. 16th or early 17th centy. 720.-'64.

## FRAME 91.

SILK DAMASK. White diapered ground with serpentine floral pattern in blue and small flowers in silver. *Italian*. 17th centy. 717.-'64.

## FRAME 108.

TABLE COVER. Oblong, the centre is striped cherry-coloured silk, the border of openwork silk embroidery on ground of purple gauze. *Italian*. 17th centy. 625.-'64.



## FRAME 108.

PIECE OF EDGING or border, silk embroidery on ground of purple gauze. *Italian*. 17th centy. 623.-'64.

## FRAME 86.

CHAIR-SEAT COVER. Yellow satin, embroidered with silk in natural colours, with scroll foliage pattern, flowers, birds, &c.; in the centre a mask. *Italian (Venetian)*. 17th centy. (Soulages Coll<sup>n</sup>.) 5675.-'59.

## FRAME 113.

CHAIR-SEAT COVER. Yellow satin, embroidered with silk in natural colours, with scroll foliage pattern, flowers, birds, &c.; *Italian (Venetian)*. 17th centy. (Soulages Coll<sup>n</sup>.) 5673.-'59.

## FRAME 109.

PIECE OF SILK. Sky-blue ground embroidered with flowers, leaves, and fruit, in white silk. *Italian*. 18th centy. 718.'64.

## ROOM No. 3.

## L A C E.

## FRAME 1.

CUSHION COVER. Lacis or darned netting, cut-work (point coupé), and embroidery. *Italian*. 16th centy. Bought, 1l. 600.-'54.

## FRAME 40.

BORDER. Lacis or darned netting of unbleached thread. *French*. 17th centy. Bought, 4s. 2d. 1040.-'55.

## FRAME 7.

BORDER. Lacis in yellow and white thread. *Italian*. 16th centy. Bought, 1l. 8s. 619.-'64.

## FRAME 23.

PIECE OF LINEN BORDER. Embroidered edge with cut-work middle. *Flemish*. 16th centy. Bought (Bock Coll<sup>n</sup>.) 1358.-'64.

## FRAME 7.

BORDER. Guipure lace, resembling gimp in its workmanship, with pattern in red, white, and green. *Italian*. 17th centy. Bought, 2l. 17s. 8d. 621.-'64.

## FRAME 7.

BORDER. Guipure lace, resembling gimp in its workmanship, with pattern in red, white, and blue. *Italian*.  
17th centy. Bought, 8*l*. 622.-'64.

## FRAME 3.

BORDER. Fine point, made of unbleached thread. *Italian*.  
16th or 17th centy. Bought, 8*s*. 852.-'53.

## FRAME 8.

BORDER OF POINT. *Italian*. 16th or 17th centy.  
Bought, 4*s*. 1360.-'55.

## FRAME 10.

BORDER OF POINT. *Italian*. 16th or 17th centy. Bought,  
6*s*. 8*d*. 7509.-'61.

## FRAME 3.

BORDER. Broad point, scalloped. *Italian*. 16th or 17th  
centy. Bought, 1*l*. 10*s*. 851.-'53.

## FRAME 6.

BORDER OF POINT. *Italian?* 16th or 17th centy.  
Bought, 4*s*. 609.-'53.

## FRAME 5.

INSERTION OF POINT. *Italian*. 16th or 17th centy.  
Bought, 1*l*. 605.-'53.

## FRAME 5.

INSERTION OF POINT. *Italian*. 16th or 17th centy.  
Bought, 15*s*. 606.-'53.

## FRAME 5.

INSERTION OF POINT. *Italian*. 16th or 17th centy.  
Bought, 15*s*. 607.-'53.

## FRAME 6.

EDGING. Narrow point. *Italian*. Late 16th or 17th  
centy. Bought, 5*s*. 610.-'53.

## FRAME 6.

EDGING. Vandyked point. *Italian*. 16th or 17th  
centy.? Bought, 2*s*. 1362.-'55.

## FRAME 6.

EDGING. Narrow Vandyked point. *Italian*. 16th or  
17th centy. Bought, 7*s*. 1363.-'55.

## FRAME 6.

EDGING. Narrow Vandyked point. *Italian*. 16th or  
17th centy.? Bought, 5*s*. 1364.-'55.



## FRAME 6.

EDGING. Narrow Vandyked point. *Italian*. 16th or 17th centy. Bought, 5s. 1365.-'55.

## FRAME 4.

PIECE OF ANCIENT VENETIAN POINT. Floral pattern, in progress on the parchment ground. *Italian*. 18th centy. Given by the Rev. R. Brooke. 976.-'64.

## FRAME 38.

LACE. Piece of Venice point; bold floral pattern with waved edge. *Italian*. 16th centy. Bought, 1l. 61.-'70.

## FRAME 2.

BORDER. Point, resembling Spanish lace. *Italian*. 17th centy. Bought, 15s. 1359.-'55.

## FRAME 10.

BORDER. "Tape" point, of flowing pattern "à bride." *Italian*. 17th centy. Bought, 10s. 601.-'54.

## FRAME 2.

BORDER. Guipure "à bride." *Italian*. 17th centy. Given by the Rev. R. Brooke. 582.-'64.

## FRAME 2.

BORDER. Guipure "à bride." *Italian*. 17th centy. Given by the Rev. R. Brooke. 583.-'64.

## FRAME 5.

BORDER. Scalloped point, "flat Venetian." An example of collar lace. *Italy*. 17th centy. Bought, 1l. 1358.-'55.

## FRAME 9.

BORDER. Venetian point, of rich pattern, with "réseau" ground. *Italy*. 17th centy. Bought, 3l. 3s. 850.-'53.

## FRAME 9.

SQUARE. Finest raised Venetian point, in unbleached thread, probably a "pale," or covering for the sacramental cup. *Italy*. 17th centy. Given by Miss Edith Webb. 25.-'65.

## FRAME 9.

BORDER LACE. Fine raised Venetian point. *Italy*. 16th or 17th centy. Bought, 1l. 849.-'53.

## FRAME 54.

BORDER. "Rose" or raised point. *Venetian* or *Spanish*.  
Second half of 17th centy. Given by the Rev. R. Brooke.  
579.-'64.

## FRAME 11.

BORDER. "Rose" or raised point. *Venetian* or *Spanish*.  
Second half of 17th centy. Given by the Rev. R. Brooke.  
581.-'64.

## FRAME 11.

BORDER. "Rose" or raised point. *Venetian* or *Spanish*.  
Second half of 17th centy. Bought, 1l. 10s. 602.-'54.

## FRAME 54.

BORDER. "Rose" or raised point. *Venetian* or *Spanish*.  
Second half of 17th centy. Bought, 2l. 846.-'53.

## FRAME 14.

BORDER. Piece of pillow Guipure "à bride." *Spanish*?  
17th centy. Bought, 2l. 857.-'53.

## FRAME 14.

BORDER. Piece of pillow. "Grounded point" with  
floriated scroll ornament. *Spanish* or *Italian*. 17th  
centy. Bought, 2l. 2s. 6d. 858.-'53.

## FRAME 60.

BORDER OF AN ALB, or other ecclesiastical vestment. Pat-  
tern of scrollwork, with crosses of Santiago. *Spanish*.  
Bought, 2l. 323.-'66.

## FRAME 12.

BORDER. *Portuguese*? point. 17th centy. Bought, 10s.  
845.-'53.

## FRAME 13.

BORDER. *Portuguese* point. 17th centy. Bought, 1l.  
603.-'54.

## FRAME 13.

LAPPET. *Portuguese* point, composed of two distinct  
patterns. 17th centy. Given by the Rev. R. Brooke.  
584.-'64.

## FRAME 13.

LAPPET. *Portuguese* point. 17th centy. Given by the  
Rev. R. Brooke. 585.-'64.

## FRAME 15.

BABY'S CHRISTENING SUIT. *Portuguese* pillow lace. 17th  
centy. 4 pieces. Bought, 3l. 12s. 597-597c.-'54.



## FRAME 8.

BORDER. Genoese point. *Italy.* 16th or 17th centy.  
Bought, 6s. 8d. 7512.-'61.

## FRAME 8.

BORDER. Genoese point. *Italy.* 16th or 17th centy.  
Bought, 6s. 8d. 7513.-'61.  
Same as 7512.

## FRAME 3.

SCALLOPED BORDER. Genoese point, unbleached. *Italy.*  
16th or 17th centy. Bought, 6s. 8d. 7517.-'61.

## FRAME 16.

PILLOW BORDER. Guipure; the flowers join. *Flemish* or  
*Dutch.* 17th centy. Given by the Rev. R. Brooke.  
591.-'64.

## FRAME 17.

PILLOW BORDER. Guipure "à bride." *Flemish.* Belgium.  
17th centy. Given by the Rev. R. Brooke. 592.-'64.

## FRAME 18.

LONG PIECE OF PILLOW. Guipure "à bride." *Flemish.*  
Belgium. 17th centy. Given by the Rev. R. Brooke.  
593.-'64.

## FRAME 19.

PILLOW BORDER. Guipure "à réseau," scroll pattern.  
*Flemish* or *Dutch.* 17th centy. Given by the Rev. R.  
Brooke. 595.-'64.

## FRAME 19.

PILLOW BORDER. Guipure; the flowers join. *Flemish* or  
*Dutch.* 17th centy. Given by the Rev. R. Brooke.  
588.-'64.

## FRAME 15.

PILLOW BORDER. Guipure "à réseau," scroll pattern.  
*Flemish* or *Dutch.* 17th centy. Given by the Rev. R.  
Brooke. 595.-'64.

## FRAME 17.

PILLOW BORDER. Guipure "à bride," bold Louis XIV.  
pattern. *Flemish* or *Dutch.* 17th centy. Given by the  
Rev. R. Brooke. 596.-'64.

## FRAME 43.

CHILD'S CAP. Border of Flemish guipure, bold scroll pat-  
tern. *Belgium.* Given by the Rev. R. Brooke.  
972.-'64.

## FRAME 43.

PAIR OF CUFFS. Border of Flemish guipure, bold scroll pattern. *Belgium*. Given by the Rev. R. Brooke.  
973-3a.-'64.

## FRAME 19.

PILLOW BORDER. "Réseau" ground and bold scroll pattern. *Flemish*. *Belgium*. 18th centy. Bought, 12s. 6d.  
599.-'54.

## FRAME 20.

PILLOW BORDER. "Réseau" ground, style of Louis XIV. *Flemish* or *Dutch*. 18th centy. Bought, 15s.  
859.-'53.

## FRAME 17.

SCALLOPED BORDER. Pillow lace. *Flemish*. *Belgium*. 18th centy. Bought, 6s. 8d.  
7518.-'61.

## FRAME 23.

PIECE OF TAPE or braid guipure. *Belgium*. 18th centy. Bought, 6s. 8d.  
A good specimen. 7520.-'61.

## FRAME 23.

BORDER LACE. Flemish scroll pattern, the needle "réseau" ground not finished filling in. *Belgium*. 18th centy. Given by the Rev. R. Brooke.  
969.-'64.

## FRAME 31.

BORDER LACE. Flemish. *Belgium*. 18th centy. Given by Mrs. Bury Palliser.  
745.-'68.

## FRAME 18.

PILLOW BORDER. "Grounded" Brussels. *Belgium*. 17th centy. Bought, 12s.  
864.-'53.

## FRAME 31.

BORDER LACE. Flemish. *Belgium*. 18th centy. Given by Mrs. Bury Palliser.  
746.-'68.

## FRAME 31.

BORDER LACE. Flemish. *Belgium*. 18th centy. Given by Mrs. Bury Palliser.  
747.-'68.

## FRAME 31.

BORDER LACE. Flemish. *Belgium*. 18th centy. Given by Mrs. Bury Palliser.  
748.-'68.

## FRAME 31.

BORDER LACE. Flemish. *Belgium*. 18th centy. Given by Mrs. Bury Palliser.  
749.-'68.



## FRAME 29.

FINE PILLOW BORDER. Bine helace. Hainault. *Belgium.*  
18th centy. Bought, 12s. 837.-'68.

## FRAME 31.

BORDER LACE. Flemish. Called "Trollekant." *Belgium.*  
18th centy. Given by Mrs. Bury Palliser. 752.-'68.

## FRAME 30.

BORDER LACE. Two pieces of old Flanders point, with  
open floral pattern and waved edge. *Flemish.* 17th  
centy. Bought, 3s. 841, 841a.-'70.

## FRAME 16.

COARSE EDGING. *Dutch or Flemish.* 17th centy. Bought,  
7s. 604.-'54.

## FRAME 27.

PILLOW, narrow edging. Brussels (Brabant). *Belgium.*  
18th centy. Given by Mrs. H. Cole. 613.-'53.

## FRAME 18.

PILLOW BORDER. "Grounded" Brussels. *Belgium.* 17th  
centy. Bought, 15s. 874.-'53.

## FRAME 32.

PILLOW BORDER. Pattern of flowers and leaves. Brussels.  
*Belgium.* 18th centy. Bought, 1l. 30.-'69.

## FRAME 28.

PILLOW EDGING. Scroll and geometric pattern. Brussels.  
*Belgium.* Present centy. Bought, 3l. 164.-'65.

## FRAME 28.

PILLOW LAPPET. Bold floral pattern. Brussels. *Belgium.*  
Present centy. Bought, 3l. 166.-'65.

## FRAME 24.

PILLOW COLLAR. Bold floral pattern. Brussels. *Belgium.*  
Present centy. Bought, 3l. 167.-'65.

## FRAME 28.

PAIR OF RUFFLES. Pillow Brussels point. *Belgium.* 17th  
centy. Bought, 4l. 865.-'53.

## FRAME 22.

LACE, piece of old Brussels point. *Belgium.* Late 17th  
centy. Bought, 1l. 128.-'70.

## FRAME 22.

RUFFLE, one of a pair. Old Brussels point lace. *Belgium.*  
Late 17th centy. Bought, 15s. the pair. 129.-'70.

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## FRAME 30.

RUFFLE, one of a pair. Old Brussels point lace. *Belgium*.  
Late 17th centy. Bought, 15s. the pair. 129a.-'70.

## FRAME 32.

PAIR OF LAPPETS. Bold floral pattern. Brussels. *Belgium*.  
18th centy. Bought, 5l. 29.-'69.

## FRAME 24.

CROWN OF A CAP AND TWO LAPPETS. Pillow Brussels  
point. *Belgium*. 18th centy. Bought, 3l. 12s.  
1368.-'55.

## FRAME 21.

LAPPET. Pillow Brussels point. *Belgium*. 18th centy.  
Bought, 3l. 12s. 1370.-'55.

## FRAME 28.

NARROW SCALLOPED BORDER LACE. Pillow Brussels point.  
*Belgium*. 18th centy. Bought, 3s. 6d. 867.-'53.

## FRAME 24.

PIECE OF PILLOW. Brussels point; no "réseau" ground,  
all fancy stitch. *Belgium*. 18th centy. Bought, 1l.  
866.-'53.

## FRAME 18.

BORDER LACE. Pillow Brussels point. *Belgium*. 18th  
centy. Bought, 8s. 863.-'53.

## FRAME 33.

CAP AND LAPPETS. Pillow Brussels point. *Belgium*.  
About 1750. Bought, 3l. 872, 872a.-'53.

## FRAME 25.

CROWN OF A CAP. Pillow Brussels point. *Belgium*. 18th  
centy. Bought, 2l. 13s. 4d. 7427.-'61.

## FRAME 21.

LAPPET. Pillow Brussels point. *Belgium*. 18th centy.  
Bought, 2l. 13s. 4d. 7428.-'61.

## FRAME 25.

BORDER LACE. Pillow Brussels point. *Belgium*. 18th  
centy. Bought, 2l. 13s. 4d. 7430.-'61.

## FRAME 27.

CROWN OF A CAP. Pillow Brussels point. Made in *Italy*.  
18th or early 19th centy. Given by Mrs. Sidney Steven-  
son. 253.-'66.



## FRAME 30.

BORDER LACE. Brussels "point à l'aiguille," needle-point.  
Period of Louis XVI. *Belgium*. 18th centy. Bought,  
1*l.* 10*s.* 554.-'68.

## FRAME 27.

COLLAR. Brussels, "point à l'aiguille." Modern. *Belgium*.  
Present century. Bought, 1*l.* 13*s.* 855.-'53.

## FRAME 22.

LACE. A small piece; part of the frill of Admiral Byng's  
shirt front. *Flemish*. 17th centy. Given by W.  
Chapman, Esq. 66.-'71.

## FRAME 30.

PIECE OF LACE. Fine Mechlin. *Belgium*. 18th centy.  
Bought, 2*l.* 10*s.* 555.-'68.

## FRAME 22.

BORDER LACE. Mechlin. *Belgium*. End of last or be-  
ginning of present century. Bought, 10*s.* 327.-'69.

## FRAME 38.

LAPPET. Mechlin lace; close pattern of flowers and leaves,  
with waved edge. *Belgium*. 17th centy. Bought, 4*l.*  
58.-'70.

## FRAME 38.

LAPPET. Mechlin lace; large pattern of flowers and leaves,  
with waved edge. *Belgium*. 17th centy. Bought, 4*l.*  
59.-'70.

## FRAME 30.

BORDER LACE. Mechlin, with pattern of flower and leaf  
scrolls and waved edge. *Belgium*. 18th centy. Bought,  
5*s.* 840.-'70.

## FRAME 22.

LAPPET. Mechlin lace, with close pattern of large and  
small flowers, and waved edge. *Belgium*. 17th centy.  
Given by J. H. Fitzhenry, Esq. 1464.-'70.

## FRAME 26.

BORDER LACE. Valenciennes, starry flower pattern. Made  
at Ypres, West Flanders. *Belgium*. Modern. Bought,  
10*s.* 6*d.* 831.-'68.

## FRAME 26.

BORDER LACE. Valenciennes, rose and chain in border.  
Made at Ypres, West Flanders. *Belgium*. Modern.  
Bought, 7*s.* 6*d.* 832.-'68.

## FRAME 26.

BORDER LACE. Valenciennes, flower pattern, scalloped edge. Made at Ypres, West Flanders. *Belgium*. Modern. Bought, 6s. 3d. 833.-'68.

## FRAME 26.

BORDER LACE. Valenciennes. Pattern of flowers in connected circles. Made at Ypres, West Flanders. *Belgium*. Modern. Bought, 14s. 10d. 834.-'68.

## FRAME 29.

BORDER LACE. Antwerp. *Belgium*. 18th centy. Given by Mrs. Bury Palliser. 842.-'68.

## FRAME 29.

BORDER LACE. Double ground, figures of vases and branches, called from its pattern, "Pot lace." Antwerp. *Belgium*. 18th centy. Given by Mrs. Bury Palliser. 843.-'68.

## FRAME 16.

SCALLOPED BORDER LACE. Old Dutch point. *Holland*. 17th centy. Bought, 3s. 6d. 860.-'53.

## FRAME 20.

SCALLOPED BORDER LACE. Dutch point. *Holland*. 16th or 17th centy. Bought, 3s. 6d. 861.-'53.

## FRAME 56.

BORDER. Point d'Alençon, with stags introduced into the pattern. *France*. 17th centy. Bought, 1l. 594.-'54.

## FRAME 37.

LAPPET. Point d'Alençon. *France*. 18th centy. Bought, 5l. 10s. 541.-'54.

## FRAME 37.

BORDER. Point d'Alençon. *France*. 18th centy. Bought, 1l. 5s. 853.-'53.

## FRAME 40.

BORDER LACE. Point d'Alençon. *France*. 18th centy. Bought, 13s. 854.-'53.

## FRAME 38.

LACE, piece of "point d'Alençon" border, with pattern of large and small sprigs. *French*. Early 18th centy. Bought, 5l. 60.-'70.

## FRAME 42.

BORDER LACE. Point d'Alençon. *France*. About 1770. Given by Mrs. Bury Palliser. 714.-'68.



## FRAME 42.

BORDER LACE. Point d'Alençon. *France*. About 1770.  
Given by Mrs. Bury Palliser. 715.-'68.

## FRAME 56.

TRIANGULAR PIECE OF LACE. Point d'Alençon; the ground powdered with bees. Said to have belonged to the Empress Marie Louise. *France*, about 1810. Given by Mrs. Henley. 3544.-'52.

## FRAME 42.

PIECE OF LACE. Point d'Alençon. In progress; the green parchment pattern lined with coarse cloth. *France*. Present centy. Given by Mrs. Bury Palliser. 713.-'68.

## FRAME 27.

NARROW EDGING. Point d'Alençon. *France*. 18th centy. Bought, 1*l.* 4*s.* 2*d.* 1367.-'55.

## FRAME 36.

CAP CROWN. Point d'Argentan "à bride;" period of Louis XIV. *France*. 17th centy. Bought, 1*l.* 552.-'68.

## FRAME 36.

PAIR OF LAPPETS. Valenciennes; period of Louis XIV. *France*. 17th centy. Bought, 2*l.* 8*s.* 550.-'68.

## FRAME 42.

BORDER LACE. Valenciennes. *France*. 17th centy. Given by Mrs. Bury Palliser. 716.-'68.

## FRAME 32.

BORDER LACE. Valenciennes. *France*. 18th centy. Bought, 8*s.* 325.-'69.

## FRAME 59.

PAIR OF LAPPETS. Lille. Flowing pattern of grapes and vine leaves. *France*. 18th centy. Bought, 2*l.* 2*s.* the pair. 841.-1*a.*-'68.

## FRAME 32.

BORDER LACE. Lille. *France*. Modern. Bought, 5*s.* 326.-'69.

## FRAME 40.

PIECE OF SILK BLONDE. *French*, present centy. Bought, 1*l.* 873.-'53.

## FRAME 57.

LADY'S SLEEVE, "manchette d'hiver." Silk lace, embroidered with white chenille. *French*. 18th centy. Bought, 4*s.* 1044.-'55.

## FRAME 59.

PORTION OF A FLOUNCE. Chenille blonde. *French*. 18th centy. Given by Mrs. Bury Palliser. 844.-'68.

## FRAME 59.

BORDER LACE. Chenille blonde. *French*. 18th centy. Given by Mrs. Bury Palliser. 845.-'68.

## FRAME 32.

A BORDER OF SILK BLONDE, conventional flower pattern. Made at Caen, but termed "Chantilly blonde." *France*. Modern. Given by Mrs. Bury Palliser. 229.-'69.

## FRAME 32.

BORDER OF SILK BLONDE, with bold pattern of leaves and flowers. Made at Caen, and termed "blonde mate." *France*. Modern. Given by Mrs. Bury Palliser. 231.-'69.

## FRAME 32.

BORDER OF WHITE THREAD. Made at Caen and Bayeux. *France*. Early in present century. Given by Mrs. Bury Palliser. 232.-'69.

## FRAME 57.

PIECE OF SILK THREAD, resembling in pattern Spanish point. *French*. 17th centy. Bought, 4s. 1045.-'55.

## FRAME 32.

SILK BLONDE INSERTION. Geometric pattern. Made at Caen, and termed "Caen blonde." *France*. Modern. Given by Mrs. Bury Palliser. 230.-'69.

## FRAME 47.

PARASOL COVER. Black Maltese lace, with the inscription of "God save the Queen" round the border. *Malta*, modern. Bought, 2l. 12s. 6d. 828.-'68.

## FRAME 44.

PARASOL COVER. Variegated silk Maltese lace. *Malta*, modern. Bought, 2l. 12s. 6d. 829.-'68.

## FRAME 47.

VEIL. Maltese white lace, wheel pattern in border. *Malta*, modern. Bought, 1l. 1s. 830.-'68.



## FRAME 43.

BORDER LACE. Honiton, pillow ground, the sprigs "applied." *England*. 18th centy. Bought, 2*l*. 12*s*. 6*d*.  
826.-'68.

## FRAME 43.

BORDER LACE. Honiton, pillow ground, the sprigs "applied." *England*. Present centy. Bought, 1*l*. 5*s*.  
827.-'68.

## FRAME 45.

FOUR PIECES OF BORDER LACE. "Patent Vandyke point." *England*. Modern. Various dimensions. Made and given by Mrs. Treadwin, Exeter. 698-698*c*.-'68.

## FRAME 45.

COLLECTION. Sixteen Honiton sprigs. *England*. Modern. Various dimensions. Given by Mrs. Treadwin, Exeter. 699.-'68.

## FRAME 46.

COLLAR. Irish point. *Irish*, modern. (Made in the Irish Normal Lace School, Dublin.) Bought, 17*s*. 6*d*.  
1157.-'55.

## FRAME 46.

BORDER LACE. Imitation of ancient point. *Irish*, modern. (Made in the Belfast Normal Lace School.) Bought, 2*l*. 10*s*.  
1356.-'54.

## FRAME 49.

COLLAR. Tatting. *Irish*, modern. Bought, 6*s*. 6*d*.  
1154.-'55.

## FRAME 49.

COLLAR. Tatting. *Irish*, modern. (Made in the Irish Normal Lace School, Dublin.) Bought, 7*s*. 6*d*.  
1155.-'55.

## FRAME 49.

BORDER LACE. "Snow point." Imitation of fine raised Venice point. *Irish*, modern. (Made in the Belfast Normal Lace School.) Bought, 6*l*. 6*s*.  
1355.-'54.

## FRAME 62.

BERTHE. Black lace. *Irish*, modern. Bought, 1*l*. 11*s*. 6*d*.  
1167.-'55.

## FRAME 48.

COLLAR. Imitation of Spanish point. *Irish*, modern. Bought, 10*s*. 6*d*.  
1165.-'55.

## FRAME 48.

BORDER LACE. Imitation of Spanish point. *Irish*, modern.  
Bought, 18s. 6d. 1159.-'55.

## FRAME 48.

BORDER LACE. Imitation of Spanish point. *Irish*, modern.  
Bought, 17s. 5s. 1158.-'55.

## FRAME 51.

LAPPET. Imitation Brussels "applied," with pattern of  
flowers on the net ground. *Irish*, modern. (Made in the  
Irish Normal Lace School, Dublin.) Bought, 2l. 2s.  
1163.-'55.

## FRAME 50.

BORDER LACE. Imitation of the wire-ground Valenciennes  
of Ypres, West Flanders. *Irish*, modern. Bought, 14s.  
1168.-'55.

## FRAME 50.

BORDER LACE. Imitation of the wire-ground Valenciennes  
of Ypres, West Flanders. *Irish*, modern. Bought, 11s.  
1169.-'55.

## FRAME 50.

BORDER LACE. Imitation of the wire-ground Valenciennes  
of Ypres, West Flanders. *Irish*, modern. Bought,  
3s. 3d. 1170.-'55.

## FRAME 50.

BORDER LACE. Imitation of the wire-ground Valenciennes  
of Ypres, West Flanders. *Irish*, modern. (Made in the  
Irish Normal Lace School, Dublin.) Bought, 4s. 7d.  
1171.-'55.

## FRAME 50.

BORDER LACE. Imitation of the wire-ground Valenciennes  
of Ypres, West Flanders. *Irish*, modern. Bought,  
5s. 3d. 1172.-'55.

## FRAME 50.

BORDER LACE. Imitation of the wire-ground Valenciennes  
of Ypres, West Flanders. *Irish*, modern. Bought,  
10s. 4d. 1173.-'55.

## FRAME 50.

BORDER LACE. Imitation of the wire-ground Valenciennes  
of Ypres, West Flanders. *Irish*, modern. Bought,  
11. 17s. 1174.-'55.



## FRAME 52.

BORDER LACE. Imitation of French silk blonde. *Irish*,  
modern. Bought, 4s. 6d. 1183.-'55.

## FRAME 52.

BORDER LACE. Imitation of French silk blonde. *Irish*,  
modern. (Made in the Irish Normal Lace School, Dublin.)  
Bought, 6s. 3d. 1184.-'55.

## FRAME 52.

BORDER LACE. Imitation of French silk blonde. *Irish*,  
modern. Bought, 6s. 5d. 1188.-'55.

## FRAME 52.

BORDER LACE. Imitation of French silk blonde. *Irish*,  
modern. Bought, 4s. 6d. 1189.-'55.

## FRAME 52.

BORDER LACE. Imitation of French silk blonde. *Irish*,  
modern. Bought, 5s. 6d. 1190.-'55.

## FRAME 52.

BORDER LACE. Imitation of French silk blonde. *Irish*,  
modern. Bought, 1s. 11d. 1177.-'55.

## FRAME 43.

COLLAR, "à la chevalière." Crochet. *Irish*, modern.  
Bought, 12s. 1095, 1095a.-'54.

## FRAME 43.

PAIR OF SLEEVE RUFFLES. Crochet. *Irish*, modern.  
Bought, 7s. 6d. 875, 875a.-'53.

## FRAME 62.

BORDER LACE. Imitation of black Maltese. *Irish*, modern.  
Bought, 19s. 8d. 1164.-'55.

## FRAME 51.

BORDER LACE, SCALLOPED. Imitation of white Maltese.  
*Irish*, modern. Bought, 2s. 5d. 1179.-'55.

## FRAME 46.

COLLAR. *Irish*, modern. Bought, 17s. 6d. 1156.-'55.

## FRAME 50.

BORDER LACE. *Irish*, modern. Bought, 5s. 3d. 1175.-'55.

TWENTY-ONE SPECIMENS OF LACE CONTAINED IN EIGHT  
FRAMES LENT BY MRS. BURY PALLISER.

1. BORDER LACE.	Venetian Point	-	-	-	61
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3. BORDER LACE.	Point d'Alençon.	18th centy.	-	-	58
4. BORDER LACE.	Point d'Argentan.	Beginning of 18th centy.	-	-	58
5. BORDER LACE.	Point d'Argentan.	Time of Louis XV.	-	-	58
6. LAPPET.	Valenciennes.	Time of Louis XIV.	-	-	39
7. PAIR of LAPPETS.	Valenciennes.	End of 18th centy.	-	-	39
8. BORDER LACE.	Lille.	18th centy.	-	-	35
9. BORDER LACE.	Buckingham.	Beginning of present centy.	-	-	58
10. BORDER LACE.	Mechlin.	1st Empire.	About 1812	-	34
11. BORDER LACE.	Mechlin.	1st Empire.	About 1812	-	34
12. BORDER LACE.	Mechlin.	Made at Caen.	1847	-	58
13. CAP CROWN.	Brussels.	"Point d'Angleterre."	Beginning of 18th centy.	-	35
14. BORDER LACE.	Brussels.	"Point d'Angleterre."	Beginning of 18th centy.	-	34
15. BORDER LACE.	Brussels.	"Point d'Angleterre."	Beginning of 18th centy.	-	34
16. PAIR of LAPPETS.	Brussels.	"Point d'Angleterre."	18th centy.	-	35
17. FICHU.	Brussels.	"Point d'Angleterre."	18th centy.	-	61
18. VEIL.	Brussels.	"Point Plat."	(Application). About 1812	-	41
19. SHIRT FRILL.	Brussels.	"Point à l'Aiguille."	Time of Louis XVI.	-	34
20. FICHU.	Brussels.	"Point à l'Aiguille."	Beginning of present centy.	-	53
21. COLLAR and PAIR of CUFFS.	"Point Colbert."	A reproduction of Rose Point, by Messrs. Lefébure, Bayeux, 1867	-	-	61



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